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MOLLY'S MONOLOGUE IN *ULYSSES*:
AN ANALYSIS OF TEXTUAL COHESION

Dissertação apresentada ao Curso de Pós-Graduação em Letras, área de concentração: Língua Inglesa, do Setor de Ciências Humanas, Letras e Artes da Universidade Federal do Paraná, para obtenção do grau de Mestre em Letras.

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CURITIBA

1988

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SUMMARY

Stream of consciousness is a term used to indicate a literary technique developed mainly by writers of this century. This technique presupposes a specific treatment of the characters' psychic contents. In this dissertation we focus on one of the types of stream of consciousness classified by Robert Humphrey as the direct interior monologue. Especially in this type of stream, Humphrey observes a rupture in respect to the conventions of the linguistic code.

We selected the monologue of the character Molly Bloom, found in *Ulysses*, written by James Joyce, to proceed on a linguistic study which is based on the theory of textual cohesion, systematized by Halliday and Hasan, in *Cohesion in English*.

Through an analysis of the cohesive categories present in the referred text, we pointed out to a series of relations considered as characterizing aspects of the direct interior monologue.

However, many of the cohesive relations identified in the monologue, in order to be completely understood, needed explanations based not only in the system of the language but references to other codes. Texts of this type demand a mature reader, able to process not only with his linguistic competence, but also with his cultural, ideological and cognitive competences.

RESUMO

Fluxo de consciência é um termo empregado para indicar uma técnica literária desenvolvida principalmente por autores deste século. Esta técnica pressupõe um tratamento específico dos conteúdos psíquicos de personagens. Nesta dissertação é tematizado um dos tipos de fluxo de consciência, o monólogo interior direto, assim classificado pelo teórico da literatura Robert Humphrey. Especialmente neste tipo de fluxo Humphrey observa uma ruptura com respeito às convenções do código lingüístico.

Escolhemos o monólogo da personagem Molly Bloom, encontrado na obra **Ulysses**, de James Joyce, para procedermos a um estudo de aspectos lingüísticos relacionados à teoria da coesão textual, sistematizada por Halliday e Hasan, em **Cohesion in English**.

Através de uma análise das categorias coesivas presentes no texto indicado, explicitou-se uma série de relações consideradas como identificadores do monólogo interior direto. Contudo muitas das relações coesivas identificadas no monólogo demonstraram necessitar para sua compreensão não só de referenciais presentes no sistema da língua, mas de explicações provenientes de outros códigos. Este tipo de texto literário exige um leitor maduro, capaz de operar não só com sua competência lingüística, como também com sua competência cultural, ideológica e cognitiva.

1 INTRODUCTION

My decision to work with language and literature is not unprecedented as a subject for a dissertation for the M.A. at the Universidade Federal do Paraná. Studies developed in these two areas reflect the possibilities of focusing the specific linguistic material present in a literary text. The analysis of texts of this type based upon linguistic theories is concerned with the explanation of why and how they are structured and what they mean. The aim of a linguistic analysis is not the interpretation but the explanation of literary texts.

A study of a literary text based on cohesion, which is a linguistic device that contributes to the semantic unity of a text, has been recently developed by Pitton, S., in: **The Importance of Grammatical Cohesion in Conrad Aiken's 'Silent Snow, Secret Snow'**.¹ This brief mention of a dissertation for the M.A. dealing with cohesion in a literary text is relevant because the present work will in some way continue the research in applying this specific linguistic aspect to a literary corpus. The proposal that differentiates both lies in the fact that the literary text chosen by Pitton, 'Silent Snow, Secret Snow' is, grammatically speaking, traditional, while the text chosen

for this study is completely unconventional. It belongs to the stream of consciousness mode of writing and explores the most extreme type of this technique known as the direct interior monologue. Among the various types of stream of consciousness writing, the direct interior monologue is the one in which coherence might be said to be more in the mind of the reader who lacks the commanding voice of a narrator and becomes an active participant of the narrative. The reader of the direct interior monologue enters the narrative as an organizer, or one who reconstructs the text in order to relate the cohesive items and develop coherence in the discourse. By cohesion we understand the arrangement of the sentences of the text and coherence becomes a consequence of the syntagmatic relations contributing to create unity of meaning in the discourse.

The literary text to be discussed, written in 46 pages with no punctuation or any other diagrammatical marks, is also considered the most representative piece of the stream of consciousness technique found in the literature of the English language. It is taken from *Ulysses*, by James Joyce,² published in 1922. We will concentrate only on the first two pages of this last monologue of the book which explores the psychic life of a woman, Molly Bloom. Considering that this passage, as the whole monologue, is not punctuated, our first question was: would readers perceive this passage as a text formed by sentences or would they perceive it as only one sentence, or as part of a longer one (the whole monologue)? If we consider the first

hypothesis, how are these sentences that were detected connected one to the other? Is the text marked by specific occurrences of the cohesive category? What are the consequences in terms of coherence?

These questions that we have formulated are centered in the explanation of the syntagmatic structure of the text. In the explanation of how the stream of consciousness technique is organized in Molly's reverie, as the passage is known.

For the reader to be acquainted with the text we have selected, it follows the "plot" of the first two pages of the monologue, found in Cliff's notes on Joyce's *Ulysses*. It is an explanation and summary of the passage:

Molly Bloom lies in bed thinking over her day and visit of Blazes Boylan; varieties of scenes from her past life crowd into her mind, and particularly she thinks of Leopold Bloom.

Bloom has asked for breakfast in bed next morning; Molly is amazed, for he has never asked for such a thing since the old days when he used to act sick to try to waken Mrs. Riordan's sympathies. Molly was unsympathetic to Mrs. Riordan's puritanism, but she admits approving of her husband's kindness to her, as to all old ladies, waiters and beggars. She suspects that he has had an affair during the day, and thinks that his account of his movements was a pack of lies she had caught him two days ago concealing something he was writing [his letter to Martha], and suspects that it was a letter to some poor girl he was deceiving. She does not much mind, as long as he keeps her out of the house; she remembers the embarrassment of his affair with Mary Driscoll, their maid.³

Therefore, Molly's stream of consciousness will serve as the material for the cohesive analysis proposed in this dissertation.

The literary framework adopted in this dissertation was proposed by Robert Humphrey and it concerns the identification of four types of stream of consciousness. They will be presented in the next chapters with emphasis on the direct interior monologue, which is the technique found in Molly's reverie. HUMPHREY observes that in this type of monologue the lack of coherence is intentionally developed but he does not identify in the structure of the text how this effect is achieved.⁴ Thus, our last question, already formulated, constitutes the main concern of the present dissertation. Recalling the question: Is the text marked by the linguistic category of cohesion and what are the consequences in terms of coherence?

After the identification of the stream of consciousness techniques, we will present the linguistic theory of cohesion systematized by Halliday and Hasan. It follows the textual analysis with further comments on the occurrences of cohesive relations in respect to the direct interior monologue technique, aiming at the explanation of the internal coherence of the text.

NOTES

¹PITTON, S. **The Importance of Grammatical Cohesion in Conrad Aiken's 'Silent Snow, Secret Snow'**. Curitiba, 1985. Dissertação, Mestrado, Universidade Federal do Paraná.

²JOYCE, James. **Ulysses**. Harmondsworth, Penguin, 1969.

³NORTON, R. **Ulysses Notes**. Lincoln, Cliff's, 1972. p.75-6.

⁴HUMPHREY.

2 STREAM OF CONSCIOUSNESS TECHNIQUE

The urge to reproduce human mechanism of thought, as a literary technique, appeared for the first time in this century. The psychic life of man became a new subject for literature. According to Robert HUMPHREY in his essay **Stream of Consciousness in the Modern Novel**, "the attempt to create human consciousness in fiction is a modern attempt to analyze human nature". He mentions that all modern authors of stream of consciousness literature "were familiar with psychoanalytical theories and with the twentieth-century recrudescence of personalism and were directly or indirectly influenced by them".¹

The text chosen is impregnated with these concerns regarding man's mechanism of thought, referred in literature as the stream of consciousness technique.

To enlighten the reader of the concept of stream of consciousness in literature, let us first define the expression. In the dictionary we find the definition of each of the lexical items that forms this noun phrase:

stream: (often figurative) a steady flow.

consciousness: all the ideas, feelings, thoughts, etc possessed by a person.²

From the given definitions the expression stream of consciousness may be described as a "steady flow of all the ideas, feelings, thoughts etc possessed by a person". This is a general concept not sufficient for literary purposes; it leaves out important aspects of stream of consciousness in literature.

In fiction, HUMPHREY refers to it as a term "reserved for indicating an approach to the presentation of psychological aspects of character" (p.1).

This approach involves the development of certain techniques which permit the access to the mind of the characters.

To explain about these techniques, it is important to describe the different levels of consciousness considered by HUMPHREY. He observes that consciousness in general involves a range of states of mind that includes from preconscious levels on through the levels of highest communicable awareness (p.3).

At the preconscious level, no censorship, rational control or conventional order are respected. Concerning language it is also referred as the prespeech level.

As the degree of awareness increases, we have some prerequisites of communicative language to be respected; such as order, logic and language conventions. Thus in opposition to the prespeech level just mentioned, there is the speech level of language.

It is common to the stream of consciousness writer of the 20th century to make use of the language

unconventionally, in an attempt to reproduce prespeech levels. In doing so, he is accessing directly deeper levels of his character's mind.

The techniques considered in the process of writing stream of consciousness in fiction, according to Humphrey, are basically four: the omniscient description, the soliloquy, the indirect interior monologue and the direct interior monologue. As a common aspect involving these four techniques we have the subject-matter, that is, the psychic life of the character.

Two techniques portray higher degrees of awareness and for this reason are placed on the speech level: they are the omniscient description and the soliloquy.

The indirect interior monologue and the direct interior monologue, the other two remaining techniques, were developed in this century. The writer tries to convey the flow of consciousness of his characters as realistically as possible and as a consequence he enters the level of prespeech.

We shall discuss each of these four techniques with emphasis on the direct interior monologue, as the text we have chosen for the present study belongs to this mode of writing.

2.1 OMNISCIENT DESCRIPTION

This technique presupposes a description by an omniscient narrator of the character's psyche through

conventional methods of narration and description. The point-of-view is placed in the third person singular. The reader has no direct access to the mind of the character. All the emotions, feelings, thoughts and remembrances are revealed to the reader from the view point of a narrator. This narrator describes, explains and analyses the inner life of his characters; he has total command of their thoughts. The following example, found in **Theft**, by Katherine Anne PORTER may illustrate the technique of the omniscient description:

She remembered how she had never locked a door in her life, on some principle of rejection in her that made her uncomfortable in the ownership of things, and her paradoxical boast before the warnings of friends, that she had never lost a penny by theft; and she had been pleased with the bleak humility of this concrete example designed to illustrate and justify a certain fixed otherwise baseless and general faith which ordered the movements of her life without regard to her will in the matter. In this moment she felt she had been robbed of an enormous number of valuable things, whether material or intangible: things lost or broken by her own fault, things she had forgotten and left in houses when she moved: books borrowed from her and not returned, journeys she had planned and had not made, words she waited to hear spoken to her and had not heard, and the words she had meant to answer with; bitter alternatives and intolerable substitutes worse than nothing, and yet unescapable: the long patient suffering of dying friendships and the dark inexplicable death of love—all that she had had, and all she had missed, were lost together, and were twice lost in this landslide of remembered losses.³

In this example of stream of consciousness, the technique of the omniscient description is created by an omniscient narrator describing the inner life of a character. The choice to present the character's thoughts is done through the use of third person singular point-of-view, as the following examples from the text may confirm: "She remembered", "she felt", "she had planned", "she had meant" and "she had missed". This passage reflects language at the speech level as conventions of the code are respected. It is a traditional text with a high degree of coherence, as order and logic are considered.

2.2 SOLILOQUY

The aspect which characterizes the soliloquy is that of being a monologue with the assumption of a formal and immediate audience. The character presents his consciousness directly to an audience, it is thus a spoken solus with no interference from a narrator.

As with the omniscient description, conventional language is used. In this case it becomes necessary to maintain the speech level because there are communicative purposes involved, that is, the character produces a coherent discourse directed to an audience.

One of the most impressive creations of soliloquy in the 20th century drama is found in **Strange Interlude**, by Eugene O'NEILL. The following passage may illustrate this technique:

NINA (looking at MARSDEN with a strange yearning)

Peace!... yes... that is all I desire...
 I can no longer imagine happiness...
 Charlie has found peace... he will be
 tender... as my father was when I was
 a girl... when I could imagine happiness...

(with girlish coquettishness and embarrassment)
 Making way for him on the bench beside her-strangely
 Ned's just proposed to me. I refused him, Charlie.
 I don't love him any more. "

The richness of the inner life of the character in this play may be measured by the constant use of stream of consciousness. The complexity of the character Nina, in the example above, is explored by the author through the choice of the soliloquy. This technique of presenting the flow of consciousness of the character observes all the traditional rules of language, including a respect for punctuation in the written text, with the use of reticences.

The speech level is maintained, for the final aim of a play, in general, is that of being performed on a stage to an audience that is supposed to be engaged in its total significance.

2.3 INDIRECT INTERIOR MONOLOGUE

Interior monologue is a term that was introduced in literature by Édouard Dujardin. He claims to have been a pioneer in the use of this technique in the novel *Les Lauriers*. Robert HUMPHREY, in his essay *Stream of*

Consciousness in the Modern Novel, comments on Dujardin's definition of interior monologue and improving on it he observes that:

Interior monologue is, then, the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated to deliberate speech.⁵

The first type of interior monologue to be discussed is the indirect interior monologue. In this technique we face the interference of the narrator in presenting the interior monologue. The omniscient narrator using third and second person singular, guides the reader into the mind of the character, retaining the inherent qualities of his psychic processes. It is not mere description, but a precise record of consciousness, exactly as it flows. One of the characterizing elements of the flow is achieved through the use of free-association.

The passage from the novel **To the Lighthouse**, by Virginia WOOLF, may exemplify the use of this technique:

But it may be fine -I expect it will be fine, said Mrs. Ramsay, making some little twist of the reddish-brown stocking she was knitting, impatiently. If she finished it tonight, if they did go to the Lighthouse after all, it was to be given to the Lighthouse keeper for his little boy, who was threatened with a tuberculous hip; together with a pile of old magazines, and some tobacco, indeed whatever she could find lying about, not really wanted, but only bittering the room, to give those poor fellows who must be bored do death

sitting all day with nothing to do but polish the lamp and trim the wick and rake about on their serap of garden, something to amuse them. For how would you like to be shut up for a whole month at a time, and possibly more in stormy weather, upon a rock the size of a tennis lawn? she would ask; and to have no letters or newspaper, and to see nobody; if you were married not to see your children were - if they were ill, if they had fallen down and broken their legs or arms; to see the same dreary waves breaking week after week; and then a dreadful storm coming, and the windows covered with spray, and birds dashed against the lamp, and the whole place rocking, and not be able to put your nose out of doors for fear of being swept into the sea? How would you like that? she asked, addressing herself particularly to her daughters. So she added, rather differently, one must take them whatever comforts one can.⁶

In this passage the narrator refers to Mrs. Ramsay using the third person singular and during her flow of consciousness we may observe the introduction of "you", second person singular. Through the insertion of this pronoun, we as readers feel present at the moment of reflection and internal questioning of the character. In the question: "For how would you like to be shut for a whole month at a time, and possibly more in stormy weather, upon a rock the size of a tennis lawn?" and in the continuing conjectures such as "... if you were married not to see your children...", the introspective process of the character is shared by the reader who enters in the narrative through the use of the pronoun "you". As a consequence, the reader, who identifies himself with this pronoun, feels involved with the interior and private relations that take place in the mind of the character.

Returning to the idea that in this type of monologue, a certain degree of coherence is respected, the narrator is always announcing the entrance into the character's mind in a conventional way, that is, using third person point-of-view. The moment the reader is introduced to the inner life of the character, he will encounter a different level of speech for the mental flow of this character is kept as it is processed. The language used at this point reflects prespeech levels of the mind.

The immediate consequence in the structure of the text is the insertion of sentences which are much longer than the ones usually found in traditional texts of omniscient description. The relationship between the segments of a text of the indirect interior monologue type derives in great part from the movements of free-association, generating these long and apparently disconnected sentences. For this reason, we may refer to such type of text as innovatory reflecting in some moments prespeech levels. Thus, the prespeech level may be perceived by the use of free-association where unconventional language prevails. In doing so, the narrator includes more than the normal amount of information within the sentences, or he may introduce new topics in each of the sentences presented. As a consequence, the degree of coherence lowers and the technique of the indirect interior monologue is developed.

To conclude, in the creation of indirect interior monologue, there are instances in which the character is left alone with his own thoughts and in terms of language

there is the consequent rupture with the conventions. Nevertheless, the narrator always recaptures the command, giving directions to the reader and usually announcing the entrance into the prespeech level.

2.4 DIRECT INTERIOR MONOLOGUE

We may say that the most faithful picture of stream of consciousness is found in this kind of interior monologue. "Consciousness" is presented directly from the character's mind, with none, or almost a total lack of interference of the narrator. In those cases in which the narrator appears, his language may be said to be fused into the language of the character, becoming imperceptible in the context.

This technique makes use of first person singular point-of-view which is a common trait of the soliloquy. However, unlike the soliloquy, there is no auditor assumed. The character is freed from the compromise of being communicative to an audience, but this does not mean that the text must not be a unit of meaning. Thus in the direct interior monologue the prespeech level, which is not communicative, is processed in its plenitude. There are no concerns with traditional norms in text construction and no censorship in terms of language. The text is clearly an example of unconventional language, gaining a differentiated syntax, morphology, orthography and punctuation and also

establishing a new order with private relations of coherence, based on the processes of free association. Molly's reverie, the text to be focused in this paper, is considered to be the most representative piece of direct interior monologue. According to Humphrey, it lacks coherence, with the insertion of a different logic. But before we get into the text and discuss this technique in detail, we will present a diagram which shows the basic characteristics of the different techniques of stream of consciousness.

2.5 DIAGRAM

The four types of stream of consciousness are presented in the diagram that follows in an attempt to synthesize the characterizing aspects inherent to each technique. This diagram on stream of consciousness presupposes two axes: a vertical and a horizontal one. On the vertical, we pointed out the four types of stream of consciousness: the omniscient description, the soliloquy, the indirect interior monologue and the direct interior monologue. On the horizontal axis, we have tried to summarize some of the aspects discussed previously, namely those which characterize each technique. They are referred as: subject-matter, point-of-view, narrator guidance, use of language, level of speech, use of free-association and degree of coherence.

DIAGRAM

	Subject-Matter	Point-of-View	Narrator Guidance	Use of Language	Level of Speech	Use of Free Association	Degree of Coherence
Omniscient Description	consciousness	he/she	yes	conventional	speech	few instances low	high
Soliloquy	consciousness	I	no	conventional	speech	few instances low	high
Indirect Interior Monologue	consciousness	he/she/ you/I	yes	conventional/ unconventional	speech/ prespeech	yes high	low
Direct Interior Monologue	consciousness	I	no	unconventional	prespeech	yes high	none

The aim of presenting a diagram of the techniques of stream of consciousness was to visualize the categories, their similarities and differences, in a straightforward manner.

Consciousness, for instance, is one of the categories which appears as the subject-matter in all four types of stream of consciousness, and which can be considered the unifying element of the diagram.

Another relation to be suggested regards the point-of-view. In the omniscient description and in the indirect interior monologue, we find similar aspects to be discussed. Description, in general, is presented in the third person singular, as is the case of the omniscient description, in which the characters' thoughts are described from the point-of-view of an omniscient narrator, using third person. It is similar to the point-of-view used in the indirect interior monologue in which the access to the mind of the character is announced by a narrator. The differentiating aspect in these two techniques is that in the case of the indirect interior monologue there may be

instances in which the flow of consciousness of the character seems to be processed independently from the narrator's guidance with sudden shifts from third person to second or first person point-of-view. Nevertheless, in this technique the narrator is always controlling the moves of the character's consciousness.

Considering the point-of-view, our second proposal is to relate the soliloquy and the direct interior monologue, as in both, consciousness is filtered through the first person singular. In the soliloquy the use of "I" becomes a **sine qua non** because the character (actor) is supposed to reveal his inner life directly to an audience. A similar principle guides the direct interior monologue, in which the character's mind is revealed as "realistically" as possible, with the elimination of any interference from a narrator.

To achieve this mimetic effect in depicting the stream of consciousness as it is processed, the character is left alone with his own thoughts, and through the use of first person point-of-view provides the reader, with direct access to the movements of his mind.

Moving on to the other relations, we suggested an approximation of the language used and the corresponding level of speech achieved in the text. The use of conventional language and the representation of the speech level appear in the soliloquy and in the omniscient description. The omniscient description is considered a traditional technique as no innovation in the system of the

language is proposed. Conventions are respected and the norms of the speech level are maintained. The same is true of the soliloquy, a traditional technique in which the narrator makes use of conventional language reproducing thus the speech level. This choice for the speech level eases the comprehension of the text by an assumed audience.

In respect to the type of language used in the technique of the direct and indirect interior monologue, we have considered it as unconventional and innovatory. These techniques are considered elaborated proposals of stream of consciousness, labeled as such in the twentieth century. They appeared in this century, consciously experimented, simultaneously with the studies on psycho-analytic processes of the mind, as we have already mentioned.

In literature, they are considered new techniques, mainly because they introduce a conscious rupture with traditional writing. The choice of using unconventional language becomes a consequence of entering deeper levels of consciousness where the writer of stream of consciousness experiments with the language. He produces texts that are supposed to be icons of prespeech levels of consciousness, encoded by means of unconventional language. This iconic representation of the mind reflects stages of the mind where reality, fantasy and dream are confounded. In texts of this type, the reader will certainly face a differentiated syntax, apparently disconnected sentences, sometimes extremely long ones, agglutinations of words and many other experimentations in the structure of the language. Another

"logic" is inserted in this text, differing from the traditional one. We suggest that this new logic is in great part established by the use of free-association, which becomes the cohering element of the text. The apparently disordered surface of the text becomes a consequence of the rhythm imposed by free-association.

Referring now to the degree of coherence pointed out in the diagram, Humphrey observes that in traditional texts of stream of consciousness, such as the omniscient description and the soliloquy coherence is respected as much as the other conventions of language. These techniques present texts with their structure neatly ordered. There is hardly any attempt to evoke the psychic processes of the character directly, such as they occur, and are presented in the indirect and in the direct interior monologue. We face in these two innovatory techniques a rupture with the conventions of the language and a subversion of traditional order. Another relation is established where coherence is not present on the superficial level of the text. The microstructure, or superficial level of the text presents syntagms with a differentiated form reflecting the structure of the character's mind. Nevertheless texts of this type still are meaningful to the readers. Although conventions are not respected we believe that there is a special use of cohesive relations in the text. This special type of coherence that allows the text to be meaningful derives in great part from the use of free-association, which provides the character enough freedom to produce his own private relations and the text, its internal coherence.

The idea of adopting a linguistic theory to explain the internal coherence of the text pointed out to the linguistic model of text construction proposed by Halliday and Hasan. They introduce the concept of cohesion as a textual relation that provides unity of meaning to the text, and therefore coherence.

NOTES

¹HUMPHREY, Robert. **Stream of Consciousness in the Modern Novel.** Berkeley, University of California Press, 1954. p.6, 8.

²HORNBY, A.S. **Oxford Advanced Learner's Dictionary of Current English.** London, Oxford University Press, 1974. p.870, 172.

³PORTER, Katherine A. Theft. In: _____. **The Collected Stories.** New York, New American Library, 1970. p.64.

⁴O'NEILL, Eugene. Strange Interlude. In: _____. **Nine Plays.** New York, Modern Library, 1932. p.678.

⁵HUMPHREY, p.24.

⁶WOOLF, Virginia. **To the Lighthouse.** Harmondsworth, Penguin, 1969. p.7.

3 THEORY OF COHESION

For a discussion of the private relations and the internal coherence of the text, we will use as a basis HALLIDAY and HASAN, from their book **Cohesion in English**.¹ Our focus of attention will be mainly on the microstructure of the text, because the theoretical model adopted was based on the syntagmatic relations observed between the sentences of a text. In the book, Halliday and Hasan view a text as a unit of language that must carry a certain degree of coherence with the context of situation and in respect to itself. Our concern is to explore the latter type of coherence, also known as cohesion.

In order to introduce the term cohesion, let us first report to a dictionary of linguistics. According to CRYSTAL, cohesion has more than one definition. The first one states that it is "a term often used to refer to a defining property of the word, seen as a grammatical unit. This criterion states that new elements cannot usually be inserted into words in normal speech, but only at word boundaries".²

For the English language this is a valid concept as modification is restricted to adding prefixes and suffixes

to words; words cannot be modified internally by the insertion of infixes.

The second definition states that cohesion is "a term used by some linguists to refer to the property of larger units than the morpheme to bind together in construction, e.g. ARTICLE-NOUN".

This definition refers to groups of words that are placed together as parts of a larger unit, in other words they act as constituents of a sentence.

In both definitions given, cohesion is placed within the sentence limits. Finally, a major concept of cohesion is presented: "in grammatical analysis, it refers to these features of an **utterance** of **text** which link different parts of **sentences** or larger units of **discourse**, e.g., the cross-referencing function of **pronouns**, **articles** and some types of **adverbs**".

This is the concept that will be adopted in this dissertation. The focus will not be on words, morphemes or groups of words within a sentence, but on the relations of cohesion present between the sentences. At this point, after having read the passage by Joyce, one may ask how to deal with cohesion between sentences if the last part of **Ulysses** was written as only one long sentence. This characteristic was the relevant aspect in choosing the text. As the approach to cohesion is dependent on the syntagmatic relations between sentences of a text, we decided for the segmentation of the monologue in sentences, based on the textual competence of five informants who perceived it not

as one long sentence but as a text constituted of many sentences. From the results we have obtained, we observed that the text presents a certain structural order as it was coherent to the five informants who segmented a significative number of coincident sentences.

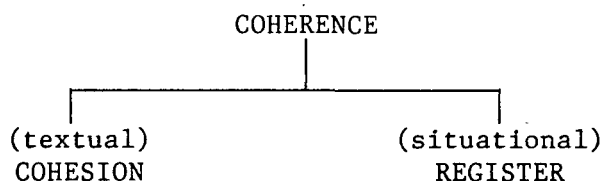
Before deepening into this discussion, let us consider some of the concepts developed by Halliday and Hasan in their book. They define a text as a piece of language with unity of meaning. The first aspect they mention in respect to text construction regards its coherence with the situation. Coherence is referred as a selection of extra linguistic features that determines the type of language to be used. It implies in a very broad selection that determines for example the modality of writing, that is, whether the text is narrative, description or argumentation. It also includes the conversational competence of the subjects, their pragmatic competence, their cultural references and all the intertextual relations possible to interact in the context-of-situation being considered.

The other aspect refers to how the text is structured within itself to create an internal coherence, or as the authors refer to it, cohesion. Cohesion is primarily syntatic because the focus of attention is on the syntagms and how they are arranged in the text. Nevertheless, there are semantic consequences resulting from the syntagmatic arrangement. In this dissertation we will focus on these syntagmatic relations present in Molly's monologue and

suggest possible reflexes on the semantic level derived from these relations.

Humphrey in his book on stream-of-consciousness did not distinguish between these two types of coherence. He refers to the direct interior monologue as an incoherent text, with an inconsistency of a unifying topic in the discourse. Our aim is not that of interpreting the monologue but to explain it on the basis of the syntagmatic relations of cohesion, to identify the type of cohesive relations present in the text and to consider if they provide internal coherence and semantic unity to the monologue or if the monologue is incoherent as Humphrey suggests.

As we have selected the internal or structural type of coherence, we adopted Halliday and Hasan's terminology of cohesion, which is viewed as a text-forming relation that provides structural connections between the parts of a text, in opposition to register, the situational features, described previously. We can visualize these relations regarding coherence in the following scheme:



The effect of intersentential cohesion is that sentences cohere with one another, forming a unified whole. Thus the fundamental function of cohesion is that of text construction and a text is defined as a piece of spoken or

written material that forms a unified whole or a semantic unit. A text is encoded in sentences and their integration will depend on cohesion, which is depicted through certain linguistic features known as **ties**.

Let us consider an example of a tie. In the opening of **Ulysses**, the author starts:

Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed. A yellow dressing gown, ungirled was sustained gently behind him by the mild morning air.³

In the second sentence the item "him" is referring to "Buck Mulligan". The relation between these two items constitute a tie. This tie helps to integrate the two sentences, making them cohere with one another. The notion of **texture** is also derived from the relation between cohesive items. In general, depending on the number and on the type of ties found in a text, different degrees of texture will occur. High incidence of ties implies in texts of tight texture and less ties produce texts of loose texture. The text being analysed was structured in terms of cohesion, as we will observe, with a significative incidence of cohesive ties, nevertheless it cannot be considered as provided with a tight texture and the reason for this atypical condition will be discussed after the cohesive analysis of the passage.

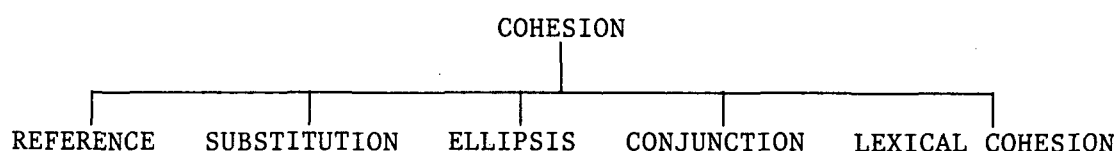
HALLIDAY and HASAN suggest that the distinction of a text and a collection of unrelated sentences is, in the last

resort, a matter of degree in terms of texture, and they claim that "there may be instances about which we, as readers will be uncertain whether we are facing a text or a set of disconnected sentences".⁴

In Molly's reverie, the boundaries that determine whether this passage is a text or not, are not very clear at first sight. The presentation of the direct interior monologue implies in the use of certain techniques that inhibits the immediate recognition of this passage as a text. The basic difficulty lies in the orthographic representation. In forty-six pages, there is only one full stop. Orthographically it is constituted by one extremely long sentence, but, as HUMPHREY suggests, "the lack of punctuation is entirely a visual control, for the monologue itself is carefully phrased".⁵

Keeping this notion in mind, the delimitation of the passage in sentences as mentioned previously, will be proposed later in order to allow the theory of cohesion to be applied accordingly.

Halliday and Hasan classify cohesion in relation to the type of ties they found in the English language. They include: reference, substitution, ellipsis, conjunction and lexical cohesion.



3.1 REFERENCE

One instance of cohesion corresponds to a tie which comprehends a pair of items which are related. In the following example, the relation between the items is that of identity, classified as reference:

The old man felt faint and sick and he could not see well. But he cleared the harpoon line and let it run slowly through his raw hands and, when he could see, he saw the fish was on his back with his silver belly up.⁶

The personal pronoun "he" repeated three times and the first occurrence of "his" in the second sentence is understood only by reference to "the old man" present in the previous sentence. A relation of identity of meaning is established between "the old man" and the pronouns "he" and "his". The other two occurrences of "his" are referring to "the fish" and as they are placed within the same sentence — referents and referred item, they are not classified as cohesive in Halliday and Hasan's view of cohesion.

There are linguistic items in English, such as the pronouns that cannot be interpreted in their own right, but need to make reference to something else for their interpretation. If the item to be recovered is present within the text, reference is then classified as **endophoric**.

On the other hand, if the information to be retrieved is present in the situation, then **exophoric** reference takes place. In the example given by the authors exophora occurs:

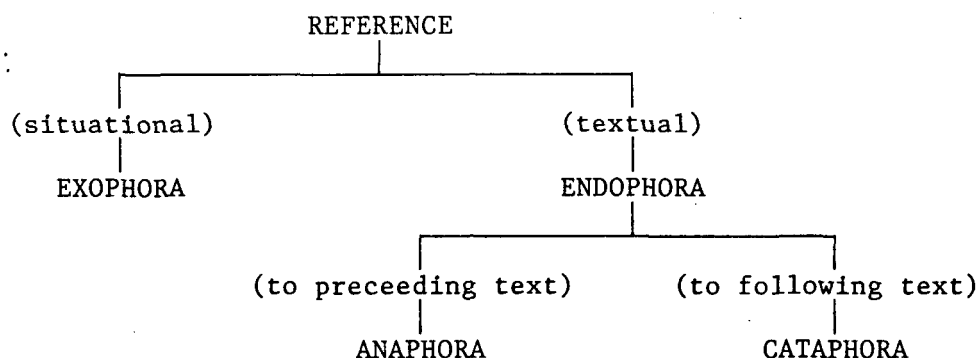
For he's a jolly good fellow
And so say all of us.⁷

It is impossible to understand who "he" is referring to unless we report to the situation. There is no referring item in the text, but in the situation. For this reason, situational reference or exophora is not considered for text cohesion and therefore is not accounted for the internal coherence of the text.

In textual reference or endophora, the most common relation between the referred and the referent item is that of pointing back to the text to recover something that has appeared in the text previously. This pointing back is classified as **anaphora**. An anaphoric relation is created whenever we go back in the text to make reference to a preceeding item.

Although less common, there are cases in the English language when it is necessary to look forwards in the text to find the missing information rather than point back. These instances are known as **cataphoric** references.

The following diagram, proposed by Halliday and Hasan, may clarify the types of reference suggested:



The form that reference may assume is structured in the language through **personal reference**, **demonstrative reference** and **comparative reference**.

Personal reference includes the grammatical classes of the personal pronouns, the possessive determiners (or possessive adjectives) and the possessive pronouns.

Demonstrative reference incorporates the linguistic forms that imply a verbal pointing such as: "the", "this", "that", "these", "those", "here", "there", "now" and "then".

Comparative reference is constituted by the grammatical classes of adjectives and adverbs which operate in terms of comparison. Some examples are: "same", "similar", "similarly", "other", "different", "differently", "else", "more", "fewer", "less", "so", "as", "better", "equally", etc.

In Molly's reverie, as in most literary texts, we find significative occurrences of endophoric reference, which will be focussed on a later stage in this dissertation.

3.2 SUBSTITUTION

Another category of cohesion is substitution. The basic difference between reference and substitution lies in the fact that the relation established in the former is on the semantic level and in substitution it is on the lexicogrammatical level. Reference is a relation in the

meaning of language whereas substitution occurs whenever part of a sentence or a whole sentence is replaced in the text by a counter element. This is done basically on syntactical arrangements between the sentence components. The following example may clarify the use of substitution:

THE COLONEL: I'd be delighted to try it.
 So far as I'm concerned, I
 think the whole thing is nonsense.
 MR MEDBOURNE: So do I. Just a trick in magic.⁸

In saying "So do I.", Mr. Medbourne reiterates the colonel's opinion. The expression "so do" is a substitute which links what was said to what is being said, providing a sense of continuity in the text. As the clause "think the whole thing is nonsense" is being substituted, we are facing a type of substitution classified as clausal substitution. In the given example and from those chosen by Halliday and Hasan, substitution seems to be a category of cohesion more frequently found in dialogues, mainly in the spoken language.

Substitution is classified in three types: **nominal substitution, verbal substitution and clausal substitution.**

Nominal substitution takes the linguistic form of "one", "ones" and "same" usually accompanied by "the". Whenever these items presuppose some noun that functions as the head of a nominal group, nominal substitution occurs.

Verbal substitution is encoded in the language by the verb "do" in instances where it replaces a lexical verb which in analogy to the nominal group is the "head" of the

verbal group. The form "do so" may also appear as a verbal substitute when presupposing a lexical verb.

In clausal substitution it is not one element of the clause, such as the head noun or the lexical verb that is substituted but the whole clause that is presupposed by a counter element, such as "so" and "not". The example given illustrates the use of "so" as a clausal substitute.

3.3 ELLIPSIS

Although ellipsis is placed apart from substitution, it presents the same kind of cohesive relation as substitution, i.e., established at the lexicogrammatical level of the system of the language. Ellipsis may be regarded as substitution by zero, in other words, the hearer perceives an empty slot where missing information must be recovered from elsewhere in the text. The idea of "something left unsaid" but perfectly recoverable by presupposition in the text constitutes this category of cohesion.

The following dialogue between Nick and Gatsby, in *The Great Gatsby*, presents two instances of ellipsis:

"Was Daisy driving?"

"Yes" he said after a moment, "but of course I'll say I was. You see, when we left New York she was very nervous and she thought it would steady her to drive"⁹

"Yes" and nothing more is answered, but it is enough. The elliptical slot left is supplied by the presupposed item

"Daisy was driving", resulting in the possible construction "Yes, Daisy was driving". The second instance of ellipsis occurs when Gatsby continues his reply: "I'll say I was". This structure cannot be understood without going back to the question: "Was Daisy driving". Verbal ellipsis takes place and the ellipted item would be "driving". Another aspect to be observed is the occurrence of instances of ellipsis mainly in the spoken language. Like substitution, both categories are rarely found in narratives or descriptions but are present in many samples of dialogues.

The classification of ellipsis include, as substitution, three types: **nominal ellipsis**, **verbal ellipsis** and **clausal ellipsis**. The presupposing process is similar to the one we have described for nominal, verbal and clausal substitution, with the exception of no counter-element replacing the presupposed item. Still under the head of ellipsis the authors place the category of **rejoinders** which are sequels cohesively related to previous questions or commands. Such as "yes", "no", etc.

In Molly's monologue, as the word says, dialogue **per se** is not found, but surprisingly significative occurrences or ellipsis were found. The elliptical occurrences will be later discussed, but only to keep in mind, the idea of "something left unsaid" is one of the effects that the writer of stream of consciousness looks for in order to

create an atmosphere of privacy and complicity with the reader in respect to the character's inner life.

3.4 CONJUNCTION

Conjunction is another category of text cohesion. It differs from all the others as it does not create a semantic or lexicogrammatical relation between the items of a tie. The relation established when conjunction takes place provides a sort of cohesive effect that ignores anaphoric or cataphoric elements. The conjunctive items function as a signal, placed in the text to indicate that there is a logical order in the discourse. They may be referred as logical components of the text. A conjunctive element links basically what was said to what is being said, in a sequence of time, in a relation of cause and effect, addition, as a negation or as an alternative. Conjunction as a cohesive category helps the construction of texts in terms of creating fluidity and continuity to them. It signals the presence of other components in the discourse, such as in the following example:

He guessed that was the signal to and sped away again till his chest was like fire. Then he flung himself down under a bush and waited for a moment till his breathing ...¹⁰

The second sentence starts with the conjunctive element "Then". This item signals that what follows in the

text is related to something previously said. "Then" is classified as a temporal conjunction because it indicates a sequence of time in the text. First the character guesses and speeds away, second in time he flings himself down under a bush. The action of the character in the first sentence is followed by the action in the second, and the sequential temporal relation is established by the use of the conjunction.

Conjunction cannot therefore be placed simply as a structural element of the text, not even as a purely semantic device. It is impregnated with a function of logical order, contributing to the meaning of the discourse. It is for this reason that there are so many structural possibilities to represent the cohesive category of conjunction. There may be adverbs, such as "so", "next", "then", "besides", "anyway" or prepositional phrases such as "on the contrary", "as a result", "in addition" or prepositional expressions such as "instead of that", "in spite of that", etc., or conjunctive relations such as "and", "but", "yes", and many others.

To classify this category in types, we reproduced the following scheme:

Additive conjunction represented by "and", "or", "in addition", etc.

Adversative conjunction, signalled by "yet", "but", "despite this", and others.

Causal conjunction, with the use of "so", "hence", "because of that", etc.

Temporal conjunction, encoded by "then", "next", "after that" and so on.

In the text to be analysed, conjunction functions as signals of new elements to be inserted in the discourse, giving fluidity and continuity to the monologue.

3.5 LEXICAL COHESION

The cohesive effect achieved by the selection of vocabulary is classified as lexical cohesion. It is distinguished basically two kinds of lexical cohesion: **reiteration** and **collocation**.

Reiteration is a form of cohesion involving the repetition of a lexical item, the use of a general word, a synonym, near-synonym or a superordinate. The function of reiteration is that of maintaining the identity of the referred item, creating an anaphoric relation in the text, very similar to reference. In reiteration the relation is established on the paradigmatic level of the language. The choice of the lexical item is found in a paradigmatic relation of "or" ... "or", including the repetition of the item. In the following example from the play **The Fifth Column** by E. HEMINGWAY we can observe instances of reiteration:

Rooms 109 and 110 in the Hotel Florida.
The windows are open and sunlight is
pouring in. There is an open door

between them and over this door has been tacked, to the framework of the door, a large war poster so that when the door opens the open doorway is blocked by this poster. Still the door can open.¹¹

In the last sentence "the door" is pointing back to "an open door" in the previous one. The other lexical items appearing in this sentence, such as "this door" and "the door", repeated twice, refer back to the same lexical occurrence "an open door", but for the present study they do not count as cohesive ties, as they are present within the same sentence.

The type of lexical cohesion observed in the example given is labelled as reiteration because the identity of meaning is preserved, "an open door" and "the door" are both referring to the same door. In reiteration it is common to have the lexical item accompanied by a referent item such as "the", as in "the door".

The proximity of the two cohesive categories: reference and reiteration becomes very clear. Both are placed on the semantic level of the language. Their function is to refer back to a lexical item, having an identity of meaning.

The other category dealt with under the heading of lexical cohesion is collocation. It differs from reiteration as it does not depend on the identity of the items involved. In reiteration two occurrences have the same referent while in collocation there is no identity of reference. The occurrences of lexical items in a text that have some

recognizable semantic relations constitute collocation. It is the semantic proximity of lexical items that regularly co-occur or tend to appear in the same context that create a cohesive effect. The relation is established on the syntagmatic level of the language as the choice of lexical items is processed through a relation of continuity of the "and" type. In the same example used to illustrate reiteration, we can point out lexical items semantically related appearing in collocation. They are: "rooms 109 and 110", "Hotel", "window", "open door", "tacked", "framework", "open doorway".

Collocation implies in a very broad relation between the lexical items of a text. According to Halliday and Hasan, this relation is what determines the consistency of the topic in a text, the specific interpretation of words placed in **the same lexical environment**, or similar semantic domains, and finally text cohesion.

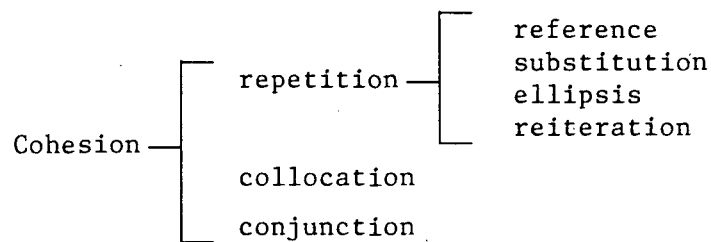
As an accomplishment to the ideas proposed by Halliday and Hasan, we suggest an incursion on the discussions of text construction by Hoey.

Michael HOEY, in his article "Three Metaphors for Examining the Semantic Organization of the Monologue", begins with a brief review of the categories of cohesion proposed by Halliday and Hasan. According to Hoey it is possible to include all types of cohesion with the exception of collocation and conjunction in the "broad" category of repetition. He says:

Whether the coesive tie used is a substitute, a reference item, a synonym [reiteration], or the ellipsis of an element of the clause, the function is to repeat something from the linguistic context.¹²

The category of conjunction, covers the adjunct-like item that signals the relations between clauses and sentences.

The following scheme derives from Hoey's comments on the category of cohesion:



Molly's monologue from **Ulysses** is structured basically on the grounds of collocation. We will discuss the relation between the chains of collocation and free-association, the technique used in the monologue, more deeply, later on.

NOTES

¹HALLIDAY, M.A.K. & HASAN, R. **Cohesion in English**. London, Longman, 1976. 374 p.

²CRYSTAL, D. **First Dictionary of Linguistics and Phonetics**. London, A.Deutsch, 1980.

³JOYCE, James. **Ulysses**. Harmondsworth, Penguin, 1969. p.9.

⁴HALLIDAY & HASAN, p.1.

⁵SHUMPHREY, Robert. **Stream of Consciousness in the Modern Novel**. Berkeley, University of California Press, 1954. p.61.

⁶HEMINGWAY, Ernest. **The Old Man and the Sea**. London, J.Cape, 1969. p.94.

⁷HALLIDAY & HASAN, p.32.

⁸HAWTHORNE, N. Dr. Heidegger's Experiment. In: SWAIN, D. et al. **People, Places and Opinions**. New York, American Book, 1961. p.96.

- ⁹FITZGERALD, Scott. **The Great Gatsby**. New York, C.Scribner, 1953. p.144.
- ¹⁰GOLDING, William. **Lord of the Flies**. London, Faber and Faber, 1972. p.215.
- ¹¹HEMINGWAY, Ernest. **The Fifth Columns and Four Stories of the Spanish Civil War**. New York, C.Scribner's Sons, 1969. p.12-3.
- ¹²HOEY, Michael. Three Metaphors for Examining the Semantic Organization of Monologue. **Analysis: Quaderni di Anglistica**, 27-53, 1983.

4 ANALYSIS OF THE MONOLOGUE

After the presentation of each cohesive category accompanied by an explanatory summary based on Halliday and Hasan, we propose an identification of the cohesive relations found in Molly's reverie.¹

The monologue, at first sight, undisciplined by punctuation seems to be "chaotic", presenting a freedom in the style with an assystematic use of language. The character's language is apparently freed from any convention of the linguistic system, reflecting the relations established in her mind. The task of the reader is then to identify the directions of Molly's thoughts. To follow her stream of consciousness we suggest that the reader should search for the internal relations established in the text and marked by the category of textual cohesion.

Our first task, in order to proceed in the textual analysis, was that of segmenting the monologue in sentences, as the structural model dealing with cohesion describes the inter-sentencial occurrences of cohesive ties.

Departing from this observation, we tried to rewrite the first two pages of the monologue which will serve as material for this study. Two native speakers, one British M.A. in English, and the other an American, undergraduate in

Psychology, and three non-native speakers, PhDs in English were invited to segment this passage.

By using their own inner speech, they established the limits of the sentences. The criteria chosen were basically that of meaning and intonation, related to their textual competence as fluent speakers of English. It is pertinent to observe that these informants had manifested some doubts in segmenting the passage, as there were no clear instructions or guidelings, either semantic, grammatical, or pragmatic specifications for them to follow. The reason for this assystematic procedure would be the text chosen. It is not a traditional text with traditional grammar and the linguistic system being respected. As a consequence the informants did not face any pre-established rules being imposed. They were free to use their internal discourse, their own references, their cultural and linguistic competence as fluent speakers of English, and to decide upon the sentence boundaries.

Nevertheless, there were some criteria intuitively adopted by the informants pointing out, in terms of textual organization, to a different range of categories, such as: sentences developing new topics, sentences that expand the topic in question, sentences that introduce an aside or parallel thought, not linked to the previous or following topic, and finally the presence of a marker or connective explicitly showing the break of a thought, with the end of a sentence and the beginning of a new one.

These criteria reflect the exact reality of the monologue in terms of text construction. How the sentences that were delimited were tied together one to the other. We can anticipate the presence of three types of cohesive relations more frequently observed: lexical cohesion, reference and conjunction. The first two categories are semantic relations, linked with the idea of topic sustainers, and finally conjunction reflecting the presence of the markers or connectives that contribute to the fluidity of the monologue signalling the introduction of new elements to the text.

4.1 TEXT SEGMENTATION

It follows the text in the original, the segmentation and the cohesive analysis of the first two pages of the monologue. Informant "A", who is a British native speaker, has his sentences marked by bar "^A|" and represented by "S" followed by the presence of numbers in ascendent order identifying each sentence, to facilitate further analysis. The other four informants have their segmentation also inserted in the following sample by means of bars "|", which have the identifying letter on the top: "B" for the American native speaker, "C", "D" and "E" for the non-native speakers, doctors in English.

In the analysis proposed we identified the presupposing item, the category of cohesion and the presupposed element.

YES BECAUSE HE NEVER DID A THING LIKE THAT BEFORE AS ASK TO get his breakfast in bed with a couple of eggs since the **City Arms** hotel when he used to be pretending to be laid up with a sick voice doing his highness to made himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methyated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathingsuits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice I hope I'll never be like her a wonder she didn't want us to cover our faces but she was a welleducated woman certainly and her gabby talk about Mr Riordan here and Mr Riordan there I suppose he was glad to get shut of her and her dog smelling my fur and always edging to get up under my petticoats especially then still I like that in him polite to old women like that and waiters and beggars too hes not proud out of nothing but not always if ever he got anything really serious the matter with him its much better for them go into a hospital where everything is clean but I suppose Id have to dring it into him for a month yes and then wed have a hospital nurse next thing on the carpet have him staying there till they throw him out or a nun maybe like the smutty photo he has shes as much a nun as Im not yes because theyre so weak and puling when theyre sick they want a woman to get well if his nose bleeds youd think it was O tragic and that dyinglooking one off the south circular when he sprained his foot at the choir party at the sugarloaf Mountain the day I wore that dress Miss Stack bringing him flowers the worst old ones she could find at the bottom of the basket anything at all to get into a mans bedroom with her old maids voice trying to imagine he was dying on account of her to never see thy face again though he looked more like a man with his beard a bit grown in the bed father was the same besides I hate

bandaging and dosing when he cut his toe with the razor paring his corns afraid hed get blood poisoning but if it was a thing I was sick then wed see what attention only of course the woman hides it not to give all the trouble they do yes he came somewhere Im sure by his appetite anyway love its not or hed be off his feed thinking of her so either it was one of those night women if it was down there he was really and the hotel story he made up a pack of lies to hide it planning if Hynes kept me who did I meet ah yes I met do you remember Menton and who else who let me see that big babbyface I saw him and he not long married flirting with a young girl at Pooles Myriorama and turned my back on him when he slinked out looking quite conscious what harm but he had the impudence to make up to me one time well done to him mouth almighty and his boiled eyes of all the big stupoes I ever met and thats called a solicitor only for I hate having a long wrangle in bed or else if its not that its some little bitch or other he got in with somewhere or picked up on the sly if they only knew him as well as I do yes because the day before yesterday he was scribbling something a letter when I came into the front room for the matches to show him Dignams death in the paper as if something told me and he covered it up with the blottingpaper pretending to be thinking about business so very probably that was it to somebody who thinks she has a softy in him because all men get a bit like that at his age especially getting on to forty he is now so as to wheedle any money she can out of him no fool like an old fool and then the usual kissing my bottom was to hide it not that I care two straws who he does it with or knew before that way though I'd like to find out so long as I don't have the two of them under my nose all the time like that slut that Mary we had in Ontario terrace padding out her false bottom to excite him bad enough to get the smell of those painted women off him once or twice I had a suspicion by getting him to come near me when I found the long hair on his coat without that one when I went into the kitchen pretending he was drinking water I woman it not enough for them it was all his fault of course ruining servants then

proposing that she could eat at our table on Christmas if you please O no thank you not in my house stealing my potatoes and the oyster 2/6 per doz going out to see her aunt if you please common robbery so it was but I was sure he had something on with that one it takes me to find out a thing like that he said you have no proof it was her proof O yes her aunt was very fond of oysters but I told her what I thought of her suggesting me to go out to be alone with her I wouldnt lower myself to spy on them the garters I found in her room the Friday she was out that was enough for me a little bit too much I saw too that her face swelled up on her with temper when I gave her her weeks notice

ANALYSIS

- S1 Yes ^{CDE} ||| because he never did a thing like that before ^{ABCD} ||||
 yes rejoinder (reader infers question based on the
 assumption that Leopold asked for breakfast in bed)
 because conjunction (causal)
 he reference (Leopold Bloom) previous parts of the book
 did substitution (ask) (S2)
 a thing lexical cohesion - reiteration (breakfast) (S2)
 that reference (in bed) (S2)
- S2 as ask to get his breakfast in bed ^E | in bed ^{ABCDE} |||||
 his reference (Leopold)
- S3 since the City Arms hotel ^{ABCDE} |||||
 since conjunction (temporal)
 hotel lexical cohesion - collocation (breakfast with a couple
 of eggs)
- S4 .when he used to be pretending to be laid up with a sick voice ^{BCDE} |||||
 doing his highness to make himself interesting to that old faggot
 ^{ABCDE}
 Mrs Riordan |||||
 he reference (Leopold)
 laid up lexical cohesion - collocation (breakfast in bed)
 his reference (Leopold)
 himself reference (Leopold)
- S5 that he thought he had a great leg of ^{ABCDE} |||||
 he reference (Leopold)
 he reference (Leopold)

- S6 and she never left us a farthing ^{ABCDE} |||||
 and conjunction (additive)
 she reference (Mrs Riordan)
 us reference (Molly: I + Leopold: he)
- S7 all for masses for herself and her soul ^{ABCDE} |||||
 Ø* ellipsis (she left)
 herself reference (Mrs Riordan)
 her reference (Mrs Riordan)
- S8 greatest miser ever was ^B | actually afraid to lay out 4d for her
 methylated spirit ^{ABCDE} |||||
 miser lexical cohesion - collocation (S6)
 lay out lexical cohesion - collocation (miser - S6)
 her reference (Mrs Riordan)
 methylated spirit lexical cohesion - collocation (miser - S6)
- S9 telling me all her ailments ^{ABCDE} |||||
 me reference (Molly)
 her reference (Mrs Riordan)
 ailments lexical cohesion - collocation (S8)
- S10 she had too much old chat in her ^{BE} || about politics and eathquakes
 D ^{ABCDE} | and the end of the world |||||
 she reference (Mrs Riordan)
 chat lexical cohesion - collocation (ailments)
 her reference (Mrs Riordan)
 [and conjunction ** (additive)]
- S11 let us have a bit of fun first ^{ABCDE} |||||
 fun lexical cohesion - collocation (ailments - old chat) - contrast
- S12 God help the world if all the women were her sort ^{BCDE} ||||| down on
 bathingsuits and lownecks ^{ABCDE} |||||
 women lexical cohesion - collocation (Mrs Riordan)
 her reference (Mrs Riordan)
 bathingsuits lexical cohesion - collocation (women)
 lownecks lexical cohesion - collocation (women)

* Symbol used to represent something that is left unsaid.

** Symbol used for cohesive items detected from segmentations proposed by informants B, C, D or E, which differ from informant A.

- S13 of course nobody wanted her wo wear ^{ABCDE} |||||
of course conjunction (causal)
her reference (Mrs Riordan)
to wear lexical cohesion - collocation (bathingsuits - lownecks)
- S14 I suppose she was pious because no man would look at her twice
^{ABCDE}
|||||
I reference (Molly)
she reference (Mrs Riordan)
her reference (Mrs Riordan)
- S15 Ill hope Ill never be like her ^{ABCDE} |||||
I reference (Molly)
I reference (Molly)
her reference (Mrs Riordan)
- S16 a wonder she didnt want us to cover our faces ^{ABD} |||
she reference (Mrs Riordan)
us reference (women)
our reference (women)
- S17 but she was a welleducated woman certainly ^{CD} || and her gabby talk
^{ABCDE}
about Mr Riordan here and Mr Riordan there |||||
but conjunction (adversative)
she reference (Mrs Riordan)
woman lexical cohesion - reiteration (Mrs Riordan)
[and conjunction (additive)]
her reference (Mrs Riordan)
Mr Riordan lexical cohesion - collocation (Mrs Riordan)
- S18 I suppose he was glad to get whut of her ^{CD} || and her dog smelling
^C
my fur | and always edging to get up under my petticoats
^{ABCDE}
especially then |||||
I reference (Molly)
he reference (Mr Riordan)
her reference (Mrs Riordan)
[and conjunction (additive)]
her reference (Mrs Riordan)
my reference (Molly)
[and conjunction (additive)]
my reference (Molly)

- S19 still I like that in him | polite to old women like that | and
waiters and beggars too |||||
I reference (Molly)
[that reference (polite)]
him reference (Leopold)
[and conjunction (additive)]
- S20 hes not proud of nothing | but not always |||||
he reference (Leopold)
[but conjunction (adversative)]
[Ø ellipsis (he's not)]
- S21 if ever he get anything really serious | the matter with him ||
its much better for them go into a hospital ||
if conjunction (causal)
he reference (Leopold)
him reference (Leopold)
them reference (men)
- S22 where everything is clean |||||
where reference (hospital)
clean lexical cohesion - collocation (hospital)
- S23 but I suppose Id have to dring it into him for a month |||||
but conjunction (adversative)
I reference (Molly)
I reference (Molly)
him reference (Leopold)
- S24 yes ||| and then wed have a hospital nurse | next thing on the
carpet |||||
yes rejoinder (S23)
and then conjunction (temporal)
hospital nurse lexical cohesion - collocation (hospital)
[next conjunction (temporal)]
- S25 have him staying there till they throw him out |||||
him reference (Leopold)
there reference (hospital)
him reference (Leopold)
- S26 or a nun maybe like the smutty photo he has |||||
or conjunction (additive)
Ø ellipsis (we'd have)
nun lexical cohesion - collocation (S24) - contrast
he reference (Leopold)

- S27 shes as much a nun as Im not ^{ABCDE} |||||
 she reference (the woman on the photo)
 nun lexical cohesion - reiteration (nun)
 I reference (Molly)
- S28 Yes ^{CDE} ||| because theyre so weak and pulling ^{CDE} ||| when theyre sick
^{ABC} |||
 yes rejoinder (S23)
 because conjunction (causal)
 they reference (them - S21)
 weak and pulling lexical cohesion collocation (S21)
 they reference (men)
 sick lexical cohesion - collocation (hospital, etc)
- S29 they want a woman to get well ^{ABCDE} |||||
 they reference (men)
 woman lexical cohesion - collocation (men)
 get well lexical cohesion - collocation (sick) - contrast
- S30 if his nose bleeds youd think it was 0 tragic ^{ABCDE} |||||
 if conjunction (causal)
 his reference (Leopold)
 bleeds lexical cohesion - collocation (sick)
 tragic lexical cohesion - collocation (sick)
- S31 and that dyinglooking one off the south circular ^{ABCDE} |||||
 and conjunction (additive)
 dyinglooking lexical cohesion - collocation (sick)
- S32 when he sprained his foot at the choir party at the Sugarloaf
^{BCDE} Mountain ||| ^{ACD} the day I wore that dress |||
 he reference (Leopold)
 sprained lexical cohesion - collocation (sick)
 I reference (Molly)
- S33 Miss Stack bringing him flowers ^{ABCDE} |||||
 him reference (Leopold)
- S34 the worst old ones she could find at the bottom of the basket
^{ABCDE} |||||
 ones substitution (flowers)
 she reference (Miss Stack)
 basket lexical cohesion - collocation (flowers)

- S35 anything at all to get into a mans bedroom ^{AC} ||
mans bedroom lexical cohesion - collocation (sprained his foot
- similarity; woman - contrast)
- S36 with her old maids voice ^{BDE} ||| trying to imagine he was dying on
account of her ^{ABCDE} |||||
her reference (Miss Stack)
he reference (Leopold)
dying lexical cohesion - collocation (sprained his foot)
her reference (Miss Stack)
- S37 to never see thy face again ^{ACE} |||
thy reference (Miss Stack)
- S38 though he looked more like a man with his beard a bit grown in the
^{ABCDE}
bed |||||
though conjunction (adversative)
he reference (Leopold)
looked lexical cohesion - collocation (see)
bed lexical cohesion - collocation (mans bedroom)
- S39 father was the same ^{ACDE} ||||
father lexical cohesion - collocation (man)
the same comparative reference (S38)
- S40 besides ^{BCDE} |||| I hate bandaging and dosing ^A |
besides conjunction (additive)
I reference (Molly)
bandaging lexical cohesion - collocation (sprained his fool)
dosing lexical cohesion - collocation (sprained his fool)
- S41 when he cut his toe with the razor ^C | paring his corns ^{ABCD} ||||
he reference (Leopold)
cut lexical cohesion - collocation (sick)
[paring lexical cohesion - collocation (razor)]
[corns lexical cohesion - collocation (corns)]
- S42 afraid hed get blood poisoning ^{ABCDE} |||||
he reference (Leopold)
blood poisoning lexical cohesion - collocation (sick)
- S43 but if it was a thing I was sick ^{BDE} ||| then wed see what attention
^{ABCD}
|||
but conjunction (adversative)
I reference (Molly)
sick lexical cohesion - collocation (sic, etc)
[then conjunction (temporal)]

- S44 only |^E of course the woman hides it |||^{CDE} not to give all the
trouble they do |||||^{ABCDE}
of course conjunction (causal)
the woman lexical cohesion - collocation (man)
it reference (a thing I was sick)
they reference (men)
trouble lexical cohesion - collocation (sick)
- S45 yes |||^{CDE} he came somewhere |||||^{ABCD}
yes rejoinder (reader infers question based on the
assumption that Leopold came home and asked for
breakfast in S2)
he reference (Leopold)
- S46 Im sure |^B by his appetite |||||^{ABCDE}
I reference (Molly)
Ø ellipsis (he came somewhere)
his reference (Leopold)
- S47 anyway love its not |^C or hed be off his feed ||^{CE} thinking of her
|||||^{ABCDE}
or conjunction (adversative)
he reference (Leopold)
feed lexical cohesion - collocation (breakfast in bed)
her reference (a woman)
- S48 so either it was one of those night women |||||^{ABCDE}
so conjunction (causal)
those night women lexical cohesion - collocation (woman)
- S49 if it was down there |||^{CDE} he was really |||||^{ABCD}
if conjunction (causal)
he reference (Leopold)
[Ø ellipsis (down there)]
- S50 and the hotel story |^B he made up a pack of lies to hide it ||^{BE}
planning it |||||^{ABCDE}
and conjunction (additive)
he reference (Leopold)
[lies lexical cohesion - collocation (story)]
[it reference (the hotel story)]
[it reference (the hotel story)]
- S51 Hynes kept me |||||^{ABCDE}
me reference (Leopold)

- S52 who did I meet ^{ABCDE} |||||
 I reference (Leopold)
- S53 ah yes ^{BDE} ||| I met ^{CDE} ||| do you remember Menton ^{ABCDE} |||||
 ah yes rejoinder (S52)
 I reference (Leopold)
 met lexical cohesion - collocation (meet)
 you reference (Molly)
- S54 and who else ^E | who ^A |
 and conjunction (additive)
 ∅ ellipsis (did I meet)
- S55 let me see ^A |
 me reference (Leopold)
- S56 that big babbyface ^{ABCDE} |||||
 ∅ ellipsis (I met)
- S57 I saw him ^{ACD} |||
 I reference (Leopold)
 saw lexical cohesion - collocation (meet)
 him reference (that big babbyface)
- S58 and he not long married ^{BE} || flirting with a young girl at Pooles
 Myriorama ^{ABCDE} |||||
 and conjunction (additive)
 he reference (that big babbyface)
 [flirting lexical cohesion - collocation (married)]
 [young girl lexical cohesion - collocation (married)]
- S59 and turned by back on him ^{CE} || when he slinked out looking quite
 conscious ^{ABCDE} |||||
 and conjunction (additive)
 my reference (Molly)
 him reference (Leopold)
 he reference (Leopold)
- S60 what harm ^{ABCDE} |||||
- S61 but he had the impudence to make up to me ^{BCDE} |||| one time ^A |
 but conjunction (adversative)
 he reference (Leopold)
 me reference (Molly)

- S62 well done to him ^{CDE} ||| mouth almighty ^{ACD} |||
 him reference (Leopold)
- S63 and his boiled eyes ^{AB} ||
 and conjunction (additive)
 Ø ellipsis (well done to)
 his reference (Leopold)
- S64 of all the big stupoes I ever met ^{ABCDE} |||||
 I reference (Molly)
- S65 and thats called a solicitor only ^{ACDE} |||||
 and conjunction (additive)
 that reference (Leopold)
- S66 for I hate having a long wrangle in bed ^{ABCDE} |||||
 for conjunction (causal)
 I reference (Molly)
 bed lexical cohesion - reiteration (S2)
- S67 or else if its not that ^{BCE} ||| its some little bitch or other he got
 in with somewhere ^{CDE} ||| or picked up on the sly ^{ACD} |||
 or else conjunction (additive)
 that reference (woman)
 bitch lexical cohesion - collocation (woman)
 other reference (woman)
 he reference (Leopold)
 sly lexical cohesion - collocation (woman)
- S68 if they only knew him ^E | as well as I do ^{ABCDE} |||||
 if conjunction (causal)
 they reference (women)
 him reference (Leopold)
 I reference (Molly)
 do substitution (know)
- S69 yes ^C | because the day before yesterday ^{CE} || he was scribbling
 something ^{BC} || a letter ^{ACDE} |||||
 yes rejoinder (reader infers question whether Leopold is different - S1)
 because conjunction (causal)
 he reference (Leopold)
- S70 when I came into the front room for the matches ^{ADE} |||||
 I reference (Molly)

- S71 to show him Dignams death in the paper ^{ABCE} ||||
 him reference (Leopold)
- S72 as if something told me ^{ACD} |||
 as if conjunction (causal)
 me reference (Molly)
 Ø ellipsis (to come into the front room)
- S73 and he covered it up with the blottingpaper ^{CDE} ||| pretending to be
 thinking about business ^{ABC} |||
 and conjunction (additive)
 he reference (Leopold)
 it reference (something he was scribbling)
 blottingpaper lexical cohesion - collocation (scribbling something)
- S74 so very probably ^{CD} || that was it to somebody who thinks she has a
 softy in him ^{ACDE} ||||
 so conjunction (causal)
 that reference (something he was scribbling)
 it reference (a letter)
 him reference (Leopold)
- S75 because all men get a bit like that at his age ^{ABCDE} |||||
 because conjunction (causal)
 all men lexical cohesion - collocation (men)
 that reference (she refers to Leopold's behavior)
 his reference (Leopold)
- S76 especially getting on to forty ^{ACDE} ||||
 forty lexical cohesion - collocation (age)
- S77 he is now ^{AB} ||
 he reference (Leopold)
 Ø ellipsis (getting on to forty)
- S78 so as to wheedle any money she can out of him ^{ABCDE} |||||
 so conjunction (causal)
 she reference (somebody who thinks she had a softy on him)
 him reference (Leopold)
- S79 no fool like an old fool ^{ABCDE} |||||

- S80 and then the usual kissing my bottom was to hide it ^{ABCDE} |||||
 and then conjunction (temporal)
 my reference (Molly)
 to hide lexical cohesion - collocation (covered)
 it reference (the letter)
- S81 not that I care two straws who he does it with ^{ACDE} |||||
 I reference (Molly)
 he reference (Leopold)
- S82 or knew before ^{BCDE} ||||| that way ^A |
 or conjunction (adversative)
 Ø ellipsis (who he does it with)
 that reference (S81)
- S83 though Id like to find out ^{ACDE} |||||
 though conjunction (adversative)
 I reference (Molly)
 find out lexical cohesion - collocation (who)
 Ø ellipsis (who he does it with)
- S84 so long as I dont have the two of them under my nose all the time
^{ACDE} |||||
 I reference (Molly)
 the two of them reference (Leopold and some woman)
 my reference (Molly)
- S85 like that slut ^{BCDE} ||||| that Mary ^{CD} || we had in Ontario terrace ^A |
 that slut lexical cohesion - collocation (woman)
 [that reference (that slut)]
 we reference (Molly and Leopold)
- S86 padding out her false bottom to excite him ^{ABCDE} |||||
 her reference (Mary)
 him reference (Leopold)
- S87 bad enough to get the smell of those painted women off him ^{ABCDE} |||||
 those painted women lexical cohesion - collocation (women)
 him reference (Leopold)
- S88 once or twice I had a suspicion by getting him to come near me
^{ABCDE} |||||
 I reference (Molly)
 a suspicion lexical cohesion - collocation (find out)
 him reference (Leopold)
 me reference (Molly)

- S89** when I found the long hair on his coat ^{ADE} |||
 I reference (Molly)
 long hair lexical cohesion - collocation (suspicion)
 his reference (Leopold)
- S90** without that one ^{ABD} |||
 that one substitution (Mary)
- S91** when I went into the kitchen ^E | pretending he was drinking water
^{ABCDE}
 |||||
 I reference (Molly)
 pretending lexical cohesion - collocation (S73)
 he reference (Leopold)
- S92** I woman is not enough for them ^{ABCDE} |||||
 woman lexical cohesion - collocation (woman)
 them reference (men)
- S93** it was all his fault ^A |
 his reference (Leopold)
- S94** of course ^{BD} || ^{ABCE} ruining servants |||||
 of course conjunction (causal)
 servants lexical cohesion - collocation (women)
- S95** then proposing that she could eat at our table on Christmas ^{BCDE} |||||
^{ACDE}
 if you please |||||
 then conjunction (temporal)
 she reference (the servant)
 our reference (Molly and Leopold)
- S96** O no thank you ^{ABCDE} |||||
 no rejoinder (S95)
- S97** not in my house stealing my potatoes and the oysters ^E | 2/6 per doz
^{ABCDE}
 |||||
 Ø ellipsis (she could ... eat at our table on Christmas)
 my house lexical cohesion - collocation (our table)
 my reference (Molly)
- S98** going out to see her aunt ^{BCE} ||| ^{AD} if you please |||
 her reference (Mary)

- S99 common robbery ^{BE} || so it was ^{ACDE} ||||
 robbery lexical cohesion - collocation (stealing)
 [so substitute (robbery)]
- S100 but I was sure he had something on with that one ^{ABCDE} |||||
 but conjunction (adversative)
 I reference (Molly)
 he reference (Leopold)
 that one reference (Mary)
- S101 it takes me to find out a thing like that ^{ABDE} ||||
 me reference (Molly)
 find out lexical cohesion - collocation (something on with that
 one - suspicion)
 a thing lexical cohesion - reiteration (something on)
 that reference (S100)
- S102 he said you have no proof ^{ABDE} ||||
 he reference (Leopold)
 you reference (Molly)
 proof lexical cohesion - collocation (suspicion)
- S103 it was her proof ^{ABCDE} |||||
 her reference (Mary)
 proof lexical cohesion - collocation (suspicion)
- S104 O yes ^{CDE} ||| her aunt was very fond of oysters ^{ACDE} ||||
 yes rejoinder (S101)
 her aunt lexical cohesion - reiteration (S98)
 oysters lexical cohesion - reiteration (S97)
- S105 but I told her ^C | what I thought of her ^{ABE} |||
 but conjunction (adversative)
 I reference (Molly)
 her reference (maid)
 I reference (Molly)
 her reference (maid)
- S106 suggesting me ^D | to go out to be alone with her ^{ABCDE} |||||
 me reference (Molly)
 her reference (maid)
- S107 I wouldnt lower myself fo spy on them ^{ABCDE} |||||
 I reference (Molly)
 myself reference (Molly)
 spy lexical cohesion - collocation (suspicion)
 them reference (Leopold and the maid)

- S108 the garters I found in her room ^{BCDE} |||| the Friday she was out ^{ABDE} ||||
the garters lexical cohesion - collocation
I reference (Molly)
found lexical cohesion - collocation (suspicion)
her reference (maid)
she reference (maid)
- S109 that was enough for me ^{ABCE} ||||
that reference (the garters I found)
me reference (Molly)
- S110 a little bit too much ^{ABCDE} |||||
∅ ellipsis (that was)
too much lexical cohesion - collocation (enough)

4.2 CATEGORIES OF COHESION

The segmentation of the text by the five informants allowed the cohesive analysis in which we have selected and presented the presupposing items classifying them according to the corresponding category of cohesion.

The following chapters will report on each of the five categories systematized by Halliday and Hasan, including some remarks on how their approach may become insufficient to explain certain instances of apparently unresolved ties occurring in the text.

As the direct interior monologue presents prespeech level, with the use of unconventional language, our comments will be focused on the choice for textual procedures from the point-of-view of structural cohesion and how they are presented at this level of speech.

On other words, how the passage being analysed reflects in the choice of language, and specifically structural cohesion the lack of coherence. We believe that the direct treatment of the subject, the effect of privacy, the sudden shifts of attention, the lack of coherence are aspects of the direct interior monologue which we have illustrated in the diagram on stream of consciousness, and that are depicted in great part through the presence of the textual forming relations of cohesion identified in the form of the five categories: reference, lexical cohesion, conjunction, substitution and ellipsis. The following chapters will respect this order of presentation of the cohesive categories related to the literary passage.

4.2.1 REFERENCE

The first category of cohesion we have selected to discuss after the analysis is reference, mainly because of its high incidence in the monologue. As mentioned before, it is considered as a semantic relation, where the meaning is specified through the identification of a referent. This referent may be present in the text but ultimately it refers to an element in the situation, but as HALLIDAY and HASAN complement, "in narration the context of situation includes 'a context of reference', a fiction that is to be constructed from the text itself, so that all reference within it must be ultimately endophoric".²

Even the typically exophoric items, that is, items that are recoverable only from the situation somewhere or other in the narrative will be designated.

The identification of items of reference is mediated in literature through the presence of a verbal referent appearing in a preceeding part of the text, this element becomes the presupposed item and the text becomes the situation. HALLIDAY and HASAN suggest that "the text replaces the situation as the relevant environment within which the relation of reference is established" (p.308).

In literature the presupposed element is placed somewhere in the text itself as an endophoric occurrence of reference.

Molly's reverie already starts with cohesive items of reference "he" and "that", in S1.

"Yes because he never did a thing like that before ...".

Just to emphasize the occurrences of cohesive items in S1, JOYCE starts the monologue not only with the referent items "he" and "that" but with four other cohesive elements: "Yes", a rejoinder, "because", a conjunctive element, "did" classified as substitution, "a thing" as a general word which belongs to lexical cohesion.

This first sentence clearly marked as cohesive, by the occurrence of all the above mentioned items, differs from the traditional texts which start by presenting general ideas and situations, formally introducing the reader into the fictional world. Although the mentioned sentence is

placed in the last part of the book, it is the first contact of the reader with the fictional world presented through the point of view of the character Molly; and as an identifying aspect of the direct interior monologue technique, there is not a formal introduction to the inner world of the character.

The monologue begins as if it were already in the middle. The reader has an abrupt entrance into Molly's mind through the text which reflects the character's inner world. Privacy becomes the characterizing aspect of the flow. In this case Joyce's linguistic choice to start the monologue implies in what HALLIDAY and HASAN suggest: "... this type of false or unresolved cohesion creates an effect of solidarity with the hearer or reader. It puts him on the inside, as one who is assumed to have shared a common experience with the speaker or writer"³. The effect obtained by placing cohesive items right in the first sentence of the monologue is that of introducing the reader in the intimacy of the character's mind. The reader has to recapture in his memory from what he had read in the book to whom and what is Molly referring.

We cannot forget that Joyce did not write at random, Molly's reverie is not automatic writing, there is a purpose in each passage, such as a puzzle that is there to be solved. For this reason the reader must be active, to enter the "game". In S1, the reader apparently knows who this "he" is referring to, although his name is not explicit. The reader will have in mind from the access to previous

chapters about the relation existent between Molly and her husband Leopold, and during the course of the stream of consciousness we will as readers confirm the identity of this "he". Although the character's name is not mentioned in the monologue, Molly has her husband always in mind. this "he" repeated throughout the passage and easily identified by the reader becomes one of the unifying element of the text.

Another referent item that is reiterated in the text is the pronoun "I". This is a pronoun that is generally classified as exophoric, but in fiction it becomes textual. It is immediately recognized by the reader as being Molly Bloom, Leopold's wife. As a particularity of the process of stream of consciousness, in regard to items "I" and "me" we observed that in S50 Molly remembers a past episode when her husband, the "he" of her monologue, is referred to as having made up "a pack of lies" to disguise her from what he was really doing. S51, S52, S53, S54, S55, S56, S57 and S58 which follow are Leopold's own words being recalled in Molly's mind. In this part of the monologue, the referents "I" and "me" are not referring to Molly but are included in a direct reported speech, referring to Leopold although placed within Molly's inner speech. At this point of the narrative the reader had already been introduced to the fictional world that has been created by the artist. It is already part of his experience, and as part of his experience the basic function of reference of pointing to the situation, being this ultimately exophoric is realized.

The fictional world becomes part of the reader's continuum of experience, as a result of the reading process. Nevertheless, all the missing information that the reader needs to recover should be obtained from the text itself and not from extraliterary components.

Many other examples of endophoric reference occur in the passage being analysed. For instance in S4, S5, S6, S7, S8, S9, S10, S11, S12, S13, S14, S15, S16, S17 and S18, all the occurrences of "she", "her" and "herself" are referring back to "Mrs Riordan", present in S4, these are traditional samples of anaphoric reference. Anaphora, because the presupposed item has been previously introduced to the reader, so that the search for information is done by pointing back to the text. To illustrate these cohesive ties, we have reported to a study on the role of cohesion by Michael HOEY.⁴ He proposed a graphic of the density of ties present in a text, and we tried to apply his idea to the referent items related to Mrs Riordan from S4 to S18 already mentioned:

"... when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methyated spirit telling me all her ailments she had too much old chat in her about politics and hearthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathingsuits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice Ill hope Ill never be like her a wonder she didn't want us to cover our faces but she was a welleducated woman certainly and her gabby talk about Mr Riordan here and Mr Riordan there I suppose he was glad to get shut of her and her dog smelling my fur and always edging to get up under my petticoats specially then ..."

The result we have obtained in this illustration of anaphoric reference confirms HOEY's assertion that "cohesion has an important part to play in the creation of texture, an importance greater than simply to connect adjacent sentences".⁵

The examples we have discussed are textual, that is, they are endophoric instances of cohesion; recalling that we are facing a literary passage, as readers, we have to share the knowledge of the identity of the participants of the narrative, including the whole contextual situation, and the more adequate context of the narrative is the book itself. This textual support for information is a *sine qua non* in literature because if the reader cannot access data from the text he will end up with a nonsense piece of language. Generalizing, the aim of this monologue and of literature is not that of being nonsense but to depict and to present a somewhat meaningful experience. In Molly's reverie what seems to be its objective or aim is that of reproducing the interior world of the character as faithfully as possible, allowing her freedom to establish private relations in her mind. A kind of iconic presentation of the processes of the mind.

To conclude on reference, its basic function in a text is that of providing continuity of meaning so that it is not necessary to nominalise the participants of the narrative every time we want to refer to something or someone. Through some devices of the code we can refer back (or forwards) to the text and have the information or

identity of the referred item retrieved. The differentiating aspect of reference in respect to the stream of consciousness technique of the direct interior monologue type may be found in the insertion of referents which have no explicit items to presuppose in the superficial structure of the text but, which have to be retrieved from the context. In the case of a literary work, the ideal context as we have suggested is the text itself. To identify the whole contextual meaning of *Ulysses* is not a simple task, to do so we believe that the reader must be a mature one, who contributes with his own referentials which may be cultural, ideological or cognitive. This is the reader who will be able to process instances of this type, such as the identification of "I" of S51 to S58, where references on a syntagmatic reading have the referred items not explicit in the text.

4.2.2 LEXICAL COHESION

The second category to be discussed is that of lexical cohesion because of its relevance for the comprehension of the monologue. To justify this, let us recall some notions about free-association.

The principles of this technique are explored in fiction to guide the movements of stream of consciousness. In psychology free-association is explained through theories suggesting that "the psyche is extremely active and that it cannot concentrate for very long in a unique thought"⁶, as a

consequence the shift of attention occurs. This shift of thoughts during the stream of consciousness is presented by associations of items by qualities in common or in contrast. In the direct interior monologue free-association takes place encoded basically in the form of lexical cohesion.

As an example of free-association, in the beginning of Molly's inner discourse we find the following relations: in S1 Molly starts her flow stimulated by an external occurrence, the decision of her husband to have breakfast in bed.

In S2 she appeals to her memory where she can find a similar situation in the past, when Leopold used to have his breakfast in bed. The association continues in her memory, now related to the owner of the hotel, she has just remembered: "... doing his highness to make himself interesting to that old faggot Mrs Riordan ...". The new associated element, Mrs Riordan, becomes the focus of attention: "... that he thought he had a great leg of and she never left us a farthing ...".

From this small excerpt it is possible to have a clear notion of the power of free-association in the interior monologue. Each element is associated to the previous one by qualities in common or in contrast, established in the memory, imagination or through the senses.

HUMPHREY points out that "all stream of consciousness fiction is greatly dependent on the principles of free-association" and that "this is true of such different

textured techniques as direct interior monologue and simply omniscient description of consciousness" (p.48).. The difference in these techniques is the frequency of use and how free-association is introduced in each category of stream of consciousness.

In the direct interior monologue the frequency of use is very high. Each element of the discourse is linked to the other by means of free-association. We suggest that the cohesive effect established among the "sentences" of Molly's reverie derive in great part from the function of free-association. Now, on the grounds of lexical cohesion, we may define collocation as "part of lexical cohesion that is achieved through the association of lexical items that regularly co-occur"⁷. This means that lexical items which stand in some kind of semantic relation to one another in language are usually textually cohesive if placed in proximity.

In texts, this effect is not restricted to a pair of words, but it is very common the occurrence of cohesive chains. In Molly's reverie we find examples of collocational chains of cohesion, such as in S21, S22, S24, S28, S29, S30, S31, S32, S38, S40, S41, S42 and S43:

hospital ... clean ... hospital nurse ... weak ...
sick ... get well ... bleeds ... dyinglooking ...
sprained ... bed ... bandaging ... dosing ... cut ...
toe ... blood poisoning ... sick

The reader will find in this text innumerable chains such as the example given.

Free-association and collocation have common aspects, in both of them the basic principle is that one item may be associated to a set of others by similar aspects or constrative ones.

Thus, if free-association and collocation have a common aspect of being both associations of items, and as free-association is pointed out by Humphrey a recognizable feature in stream of consciousness, let us check if the occurrences of lexical cohesion in Molly's reverie may be viewed specifically as a structural linguistic counterpoint to the mentioned process of the association.

In terms of cohesion, these associations, referred to as collocation, function as unifying elements to the text. The relatedness provoked by the chains of collocation help the text to cohere internally, as in the examples:

- S7 all for masses for herself and her soul
- S8 greatest miser ever was actually afraid to lay
out 4d for her methylated spirit
- S9 telling me all her ailments

In this passage about Mrs. Riordan, the collocational chain is constituted by "masses" and "soul" in S7, "miser", "lay out" and "methylated spirit" in S8 and finally "ailments" in S9.

The collocational chain proposed is not at the reader's disposal on the linguistic system. He has to use his cultural experience in order to relate the lexical items

"masses", "soul", "miser", "lay out", "ailments" with "methylated spirit". "Methylated spirit" is defined in the dictionary as "alcohol for use in lighting or heating"⁸, and it is identified as a chemical product colored with purple aniline which is a sign that differentiates it from the alcoholic drinks. What happens is that the methylated spirit is very cheap and it is common that an alcoholic person who cannot afford a liquor starts drinking this cheap alcohol. And, from cultural experience, it is known that to drink methylated spirit main cause brain damage, blindness and eventually death. Therefore the collocational chain is propitiated by cultural inferences amplifying the semantic possibilities of "methylated spirit".

Another example of collocational chain with items that regularly co-occur is found in S12 and S13:

S12 God help the world if all the women were her
sort down on bathingsuits and lownecks

S13 of course nobody wanted her to wear

The items "women", "bathingsuits" and "lownecks" in S12 cohere internally, or in other words are cohesive to "wear" in S14. All these items of the collocational chain belong to the same lexical environment, linked one to the other by semantic aspects related to the feminine nature including the verb "wear" which is defined in the dictionary as "have on one's person as clothing or ornament"⁹ and ornament is culturally considered of the feminine nature. The consequence of the presence of collocational chains of this type in a text is to provide a consistency of meaning.

The use of collocational chains in the monologue reflects in the linguistic system the possibilities of operating the movements of free-association. Therefore, when encoded in the linguistic system, free-association is usually realized by means of lexical cohesion.

As we have suggested, in the direct interior monologue lexical items are processed in the language reflecting free-association by qualities in common or in contrast. In the case of being in common, as in the examples given, the items chosen are linked one to the other by semantic proximity helping the text to cohere internally, contributing to cohesion.

Another type of collocational chain is found in S9, S10 and S11. It starts with the verb "telling" (S9) which is cohesive to "old chat" (S10). The subject-matters of "the old chat" being "politics", "earthquakes" and "the end of the world" (S10) are presented as negative components in a contrastive association with the lexical item "fun", appearing in S11.

This is a clear instance of free-association by qualities in contrast, Molly remembers about the negativism of Mrs. Riordan and then evoking opposite appeals, she claims for "a bit of fun".

This instance of free-association is not easily correlated with collocation. The proximity of the items "earthquakes", "politics" and "the end of the world" with "fun" is not very obvious in the system of the language, but if we report to the text itself, analysing the possibilities

to impregnate these lexical items with specific or ideological meanings, then we may conclude that we have negative aspects of tragedies and disgrace in contrast with positive values inherent to the item "fun".

Collocation results in a different kind of relation; its function is not that of a mere structural device, based on repetition as we have mentioned at the end of the review of literature. It contributes to the text organization having the basic function of a topic sustainer. Nevertheless, in contrastive situations it allows open ended relations in the semantic system of the language, with the consequent change of topic, or as we have cited in previous chapters, the shifts of attention which characterize the mental processes of the character.

Collocation is also viewed as the matching relations of words or group of words present in the sentences. HOEY mentions Winter in this chapter who refers to these matching relations as a process "where two pieces of information are interpreted together with a view to seeing how they illuminate each other (eg. contrast, generalisation)".¹⁰

We are specifically reporting to these concepts in regard to collocation because we believe that even and mainly in texts like Molly's reverie where there are sudden shifts of attention deriving a certain inconsistency of the topic, we as active readers have to enter the "game" of matching relations to be able to process the text as a unit of meaning.

HOEY suggests that "whenever we read two sentences together we try to add an extra meaning to them so as to account for their having been placed together" (p.30).

This means that there is a purpose in the organization of the text regarding the disposition of the sentences. The reader of Joyce's stream of consciousness literature will face instances of collocation where the sentences are to be interpreted not only by simply likelihood of combinatory circumstances but also according to experience and expectations based on the context.

To exemplify these relations we suggest that in S89 "the long hair" found in Leopold's clothes by Molly is in collocation with the suspicion of "1 woman" in his life in S92. The relation of suspicion and jealousy is established through qualities in common and we interpret S89 according to the circumstances of cultural experience and expectation of the context.

In S26 the presence of the lexical item "nun" may be justified through a contextual relation of contrast established in collocation with previous references of other possible women in the life of Leopold Bloom, Molly's husband. This occurrence of collocation is completely understood only by reporting to the cultural experience where a nun is viewed as the opposite of those women that Molly suspects or is jealous of.

As readers of Joyce we have to be always acting upon the monologue in order to share Molly's associations and grasp the meaning of her discourse. At this point we suggest

that cohesion is only a structural device and to interpret a literary passage we need to report to other referentials. Halliday and Hasan themselves acknowledge that cohesion is not the whole story. To be able to recover all the elements of free-association established in Molly's mind, we must refer to the cognitive competence, cultural competence and ideological competence of man and not merely competence of the code.

A text like Molly's reverie reveals deeper levels of consciousness where prespeech becomes the choice. Deriving from prespeech there is a different treatment of the code with instances in which the semantic relations are not clearly revealed in the superficial structure of the text.

There is much to be recovered which cannot be found explicitly in the text, but this will be possible only with the reader's participation in a process of text re-creation. In this process the reader will check his own cognitive referentials, his continuum of experiences, his ideology, which may have points of contact with the patterns of the proposed character, Molly, and ultimately with the whole literary work. This shared knowledge involving more than the linguistic code determines the meaning of this text, or pre-text, as it reflects prespeech levels. If the reader is able to process in his universe of experience, these referentials pointed out in the text, then he will be apt to recover the missing information that will guide him to a coherent reading. We suggest that the internal coherence of a text does not depend only on instances of cohesion. Thus,

cohesion is seen as a linguistic component which may help to give semantic unity to a text, but it is not sufficient to justify certain instances which are not recoverable only from pre-presented items, and that nevertheless we, as readers, identify as coherent relations. This view of cohesion, as part of the linguistic competence, and the need of other components in text construction, may be clarified in the monologue: the fact that Molly's husband who has arrived from his long "day" journey into Dublin asks for breakfast in bed is related through the conjunctive item "since" to a past time, at a hotel. It is not only this marker that processes the link but also the lexical items that tend to co-occur in the system of the language, such as: "breakfast", "bed", "hotel", "laid up" that contribute to the significance of the text. The next chain that is processed refers to the owner of the hotel who is a woman, and as in many other passages of the monologue, the recurring element of the stream of consciousness will be Molly's suspicion of one woman, or as she emphasizes the fact that "one woman is not enough" in Leopold's life. Molly's process of free-association had one of its unifying or recurring themes related to her suspicion. The linguistic analysis may point out to possible explanations of the text such as the given ones, but its interpretation will depend on the interaction of the reader with the text which involves other codes. Literary interpretation presupposes deeper levels of reading.

Stream of consciousness in literature, mainly the direct interior monologue, is a technique that tries to reproduce the "chaotic" experience of the inner life of a character marked by simultaneity, rupture of chronological time, abrupt shifts of attention and freedom in terms of social conventions. Although all these characteristics of the stream of consciousness technique provoke a certain freedom in respect to the language conventions they are a result of the internal logic of the character's mind, and therefore constitute a literary text coherent to itself. Our task as readers is then to search for this internal logic, but certainly from what we have discussed these "private" relations are not justified only by reference to the linguistic code. The corresponding values that supply semantic identity to the text are found not only in the linguistic code but in the total referential or cultural experience of man. This knowledge of the world results in ideological and cultural inferences allowing the reader to understand certain situations in the literary discourse that seems to be impossible to be interpreted only by reference to the linguistic code.

4.2.3 CONJUNCTION

Conjunction occurs in the passage being analysed with a significative degree of frequency.

The "and" relation appears in the beginning of sentences as markers of new elements to be engaged in the

discourse, expressing an additive relation. We have selected from the text the instances where this category of cohesion occurs:

S5 that he thought he had a great leg of
 S6 and she never left us a farthing
 S10 she had too much old chat in her about politics
 and the earthquakes and the end of the world

S17 but she was a welleducated woman certainly
and her gabby talk about Mr Riordan here and
 Mr Riordan there

S18 I suppose he was glad to get shut of her and
 her dog smelling my fur and always edging to
 get up under my petticoats especially then

S23 but I suppose Id have to drink it into him form
 a month
 S24 yes and then wed have a hospital nurse next
 thing on the carpet

S30 if his nose bleeds youd think it was O tragic
 S31 and that dyinglooking one off the south circular

S48 so either it was one of those night women
 S49 if it was down there he was really
 S50 and the hotel story he mad up a pack of lies to
 hide it planning it

S53 ah yes I met do you remember Menton
 S54 and who else

S57 I saw him
 S58 and he not long married flirting with a young
 girl at Pooles Myriorama
 S59 and turned my back on him when he slinked out
 looking out quite conscious

S62 well done to him mouth almighty
 S63 and his boiled eyes
 S64 of all the big stupoes I ever met
 S65 and thats called a solicitor only

S70 when I came into the front room for the matches
 S71 to show him Dignams death in the paper
 S72 as if something told me
 S73 and he covered it up with the blottingpaper

S78 so as to wheedle any money she can out of him
 S79 no fool like an old fool
 S80 and then the usual kissing my bottom was to hide
 it

The "and" relation operates conjunctively between the sentences presented, with an additive function rather than that of coordination. The additive relation is cohesive and coordination is merely structural. The reason is that instances of coordination are limited to the boundaries of a sentence while conjunction with an additive function is restricted to pairs of sentences.

In the given examples, each sentence beginning with the conjunction "and" is linked to the previous one as a new related element of the discourse.

The technique used in the stream of consciousness mode of writing was referred to as free-association, and in respect to language, the sentences or part of sentences are related one to the other by similar or contrastive qualities. One of the items that is present in the monologue to link these sentences inserted in the monologue is the mentioned conjunction. The effect created by the use of

"and" reflects a logic relation of the additive type, which is one of the simplest logic relations operating basically on the syntagmatic axis.

Another aspect to be observed derives from the diverging segmentation in S10 proposed by informant D in relation to the other four informants. We suggest the possibility of two different meanings. Informant D proposes a segmentation which adds through the conjunction "and" a new information to the monologue. The "and" in "and the end of the world" marks the beginning of a new statement functioning as a complementar commentary of the character Molly. As Mrs. Riordan is a pessimistic person who incorporates in her discourse negative subject-matters, Molly feels as if this view of life, or attitude towards life would lead into the direction of "the end of the world", and she continues appealing and claiming for "a bit of fun" before the catastrophe takes place.

For the other informants the expression "the end of the world" is part of Mrs. Riordan old chat, as the others, "politics and earthquakes", in this case "and" does not function as a cohesive element in the text, because it is placed within the sentence. For informant D "and" is a cohesive item and not a mere linguistic device functioning in enumeration.

The ambiguity of this passage is a consequence of the lack of punctuation in the monologue, and instances of this type reflect the possibilities of different sequences marked by the flexibility of meaning inherent to the stream of consciousness process in literature.

The other conjunction appearing in the text may be pointed out as the adversative "but", which by its turn contains within itself the logical meaning of "and" specially in signaling that other elements in the discourse are about to be added. For instance in:

S16 a wonder she didnt want us to cover our faces

S17 but whe was a welleducated woman certainly

S21 if ever he got anything really serious the
matter with him its much better for them to go
into a hospital

S22 where everything is clean

S23 but I suppose Id have to dring it into him for a
month

S41 when he cut his toe with the razor paring his
corns

S42 afraid hed get bllod poisoning

S43 but if it was a thing I was sick then wed see
what attention

S104 O yes her aunt was very found of oysters

S105 but I told her what I thought of her

In S104 and S105 there is no immediate logical sequence between these adjacent pair of sentences, the "but" relation has to be reported to a previous exposition of thoughts when Molly suggests in S100 that her husband had something on with "that one", referring to the maid Mary mentioned in S85.

Halliday and Hasan focus their attention on occurrences of conjunctions between adjacent pair of sentences, and in our text this is a standpoint which reveals insufficient as

in the example discussed above. Joyce, as we have mentioned, uses these logical relations of conjunction connecting not only adjacent sentences but also instances such as in S100 and S105 which are intervined by S101, S102, S103 and S104. This differentiated use of conjunction in stream of consciousness reflects the choice for prespeech levels which is not subordinated to the conventions of the linguistic code.

Our comment in terms of this cohesive category found in the monologue is not only in regard to its differentiated use, as in the cited example, but also regarding the high incidence of this type of markers in the segmentation of the text. The reason may be that in the linguistic system there are available some forms of systematic relationships between sentences marked by the use of conjunctions. These items are considered as natural linkers, differing from the other cohesive relations.

In the segmentation proposed by the informants, the presence of connectives explicitly showing the break of a thought, with the end of a sentence and the beginning of a new one, were classified as conjunction. The result was a significative incidence of this cohesive category appearing as markers in the delimitation of the sentences. More than 50% of the sentences were delimited by the presence of conjunctive items, represented mainly by "and" and "but". These two linkers are processed in logical sequences of the syntagmatic type, where the systematic addition of new ideas or relations are inserted in the monologue. We believe that

this is a simpler manner of connecting ideas or thoughts in opposition to the paradigmatic relations of the "or", type. The effort of the mind in syntagmatic relations is not as intense as in the case of paradigmatic connections in which the process that takes place demands alternative meanings to be processed or presented.

Considering that there are forms of systematic relationship between sentences in the linguistic system, then it is pertinent to observe that the tendency of all the informants to segment the text in regard to the presence of conjunctive items points out to their competence on systematic procedures of the linguistic system. Based on their linguistic competence, they access specific items found in the linguistic system that function as typical markers of new ideas, or thoughts to be linked in the discourse.

As a literary component in the monologue, the conjunctions pointed out function mainly to impregnate the text with aspects of fluidity and continuity linking different segments of the character's monologue.

4.2.4 SUBSTITUTION AND ELLIPSIS

As we have reiterated in the introductory chapters about substitution and ellipsis, both categories of cohesion are more frequently present in dialogues rather than in monologues. In the passage analysed few instances of substitution were detected. They are present in the

following sentences: S1, S34, S44 and S99 if considered informants B and C segmentation.

There are two possible segmentations proposed by the informants in S99. There is an inversion of the predicate in this segment. If we rewrite S99 the structure in the direct order would be "so it was common robbery". The item "so" as it placed becomes a substitute in the sentence. Considering the segmentation of informants B and C who delimited the sentence in "robbery" the cohesive function of the substitute item is achieved as a result of Halliday and Hasan's proposal of considering cohesive only the ties placed in different sentences. Whereas in the case of the other informants' segmentation, the item "so" would not be considered as cohesive. Although the two possible approaches were syntactically detected, on the grounds of semantics there is no effect of differentiating meaning to these segmentations.

Ellipsis, the other category of cohesion included in this chapter, defined as a kind of substitution by zero, although is said to be used mainly in dialogue, presents significative occurrences in Molly's reverie. In this case, as ellipsis represents the unsaid, or the empty slot, the reader has the task of recovering the missing information from somewhere in the text.

The sentences that follow contain instances of ellipsis: S7, S26, S28, S43, S46, S54, S56, S63, S72, S77, S80, S82, S83, S97 and S110. It is significative that all these instances of ellipsis found in the monologue are

classified as clausal. This is an aspect which appears to be a linguistic choice to represent prespeech levels as the character involved in the process of stream of consciousness has the complete references stored in mind. It becomes unnecessary to recall on the level of the language all these situations or thoughts every time she wants to complement, comment, question, or accept these instances of "stored knowledge". And the reader may access these stored knowledge in unusual parts of the text, that is not in the vicinities of the presupposing items. The elliptical instances found in the text represent about 10% of the total number of sentences of the passage analysed. We have interpreted this percentage as significative in terms of the text construction, mainly because of the assertion that occurrences of ellipsis are basically found in the scope of dialogues. The role of ellipsis in a text of direct interior monologue such as Molly's, as we have suggested may be caused by the choice for prespeech levels. "Consciousness", represented in linguistic terms by prespeech have the basic characteristic of being not communicative.¹¹ As a consequence the reader may face statements that are incomplete. The unuttered becomes a relevant part of the text, with the complete meaning of the sentences sometimes left in suspense. The empty slots, in order to be meaningful to the reader have to be recovered in a literary text, and in the monologue, the missing information may be found in quite distant textual situations. The accomplishment of the ellipited information may come out in the text intervened by

many other considerations or sentences, giving an effect of suspended coherence.

An occurrence of this type is in the non-adjacent pair of sentences: S69 and S80. In S80, "to hide" is followed by an ellipsis and in order to be understood the reader has to refer back to what was hidden: "he was scribbling something a letter" in S69.

Ellipsis and substitution are both lexicogrammatical categories and are clearly marked by their syntactic function. As Humphrey suggests, traditional syntax has been denied by the author in favour of private relations, a kind of new logic is inserted in the monologue.

In respect to substitution there were not significant occurrences, as Halliday and Hasan suggest, it is a category occurring with relatively low frequency in any text. But regarding ellipsis, this "new logic" inserted to the monologue may be incorporated in the structure of the text by a kind of elasticity provided to this cohesive category, in which the missing information is placed in not very proximate vicinities of the segment being focused.

Halliday and Hasan include under the head of ellipsis the notion of rejoinders. They define a rejoinder as a general category functioning as an observation by one speaker in response to some previous question, command or statement provoked by another speaker. Continuing on the authors explanation, in the case of questions of the type yes/no, the rejoinder that follows is classified as a "direct response" or "answer".

The constant presence of "yes" in the monologue may be classified as an elliptical answer in the sense that "yes" replaces a whole idea previously stated. In Molly's use of this rejoinder there is a consentment with some idea which is not explicitly stated but which is possible to be inferred by the reader from access to previous parts of the book. In the monologue the use of the rejoinder "yes" is not limited to a question/answer relation, as Halliday and Hasan suggest it is possible for one to answer one's own questions. The "yes" expresses the idea of positive polarity, that is, it means "the answer is positive". Actually, the monologue does not contain any explicit question but there is a presupposition from the context of an acceptance, reinforced by the conjunctive item "because" which for informants A and B appears together with "yes" in S1, S28 and S69 inserting to the discourse some justifications for this consent. This explanation of "yes" meaning "I accept the fact", in a deeper level of reading seems to refer to something that the character is likely to reject; and throughout the monologue she will repeat "yes" followed by the presentation of arguments to justify and convince herself of the acceptance.

Still in the case of the use of "yes" in S52, Molly recalls Leopold's words: "who did I meet" and it follows two possible segmentations of S53. One of them proposes "ah yes" as a separate sentence, and then after signalling that the answer would be positive, that is there will be an answer to the question. He introduces a "you" to his discourse provoking a kind of dialogical situation. Another voice

seems to be incorporated to her monologue. The question-answer relation with the use of the pronouns "I" and "you" in the text, evokes the presence of different speakers role in the monologue, then the use of a "response rejoinder" becomes, as it is traditionally viewed by Halliday and Hasan, part of the process which includes two or more participants.

The idea of another voice being incorporated into the stream of consciousness of the character is explained on the linguistic level by the use of direct reported speech, including patterns of the question-answer type and of answers or rejoinders which imply in a previous question, order or comment, which may be presupposed from the context.

This dialogical situation, or the presence of other voices in Molly's discourse is an aspect that the technique of the direct interior monologue depicts from the character's consciousness. It becomes a characteristic of prespeech levels, that is, the possibility to incorporate other voices in one's own discourse.

4.2.5 CONCLUDING REMARKS ON THE FIVE CATEGORIES OF COHESION

In *Cohesion in English*, Halliday and Hasan chose as examples of each category of cohesion predominantly passages which may be referred to as conventional texts, that is, they are conventional pieces of language, respecting the linguistic system. In their samples most of the cohesive

ties are placed in adjacent-pair of sentences or in very proximate vicinities.

Our text, however, does not correspond completely to the examples suggested by the authors. As HUMPHREY refers to this type of text, it "represents the content of consciousness in its inchoate stage before it is formulated for deliberate speech". This means that we are facing prespeech levels where the linguistic code gains a differentiated form. The consequence in terms of cohesion, from what we have analysed in the text, reflects the existence of all five categories of cohesion in idiosyncratic situations, such as:

Reference

Reference is a significative relation of cohesion found in the text. Its function is that of bringing to the text continuity of meaning. The referent items "I" and "he" become elements that bring continuity of meaning to the monologue. Both items are clearly marked as endophoric, although "I" is typically classified as exophoric, in literature it becomes endophoric, as the reader identifies it from access to previous parts of the book. As stated before Halliday and Hasan's studies on cohesion are basically applied to traditional text where cohesion is placed mainly in adjacent pairs of sentences; in the case of the direct interior monologue, new possibilities in terms of cohesion were detected. The reader has to depict the information he

needs to recover the meaning of certain references not only in the vicinities of the sentence he is in, but sometimes, as in the case of the cited referents in previous parts of the book. As a final remark on reference, all instances of the passage being focused are endophoric, for the ideal context of reference in literature is the whole book, thus all references of the monologue are found disseminated through this literary work of art.

Lexical cohesion

Lexical cohesion was emphasized by the choice for collocation which we have viewed as a linguistic consequence to the technique of free-association. As a result of the cohesive analysis of the monologue, we have selected only collocation to be discussed, however the lack of reiteration, the other type of lexical cohesion may be said to be characteristic of this stream of consciousness mode of writing. Reiteration operates on the paradigmatic axis requiring the selection of alternative items for a constant referent; in the case of the direct interior monologue the mind of the character, as we have suggested, cannot concentrate its attention for very long on a single subject, and this may be considered the reason for the lack of occurrences of reiteration. The collocational chains reflected associations by qualities in common and in some instances by qualities in contrast, operating in the language as a result of the processes of free-association which follow the same principles of common and contrastive

aspects in the associated relations. Our attempt to relate free-association and collocation points out to a possibility of studying an area that is common to different sciences, linguistics and psychology.

Conjunction

Conjunction was very frequent in the monologue, especially the type classified as additive. Functioning as indicators of new thoughts or ideas to be added, they engage new elements in the discourse, giving a certain flow to the free-association processes established in the character's mind. As conjunctive items in general are naturally available in the language, the segmentation proposed by the informants followed a systematic procedure of delimiting sentences according to the presence of these formal markers. Thus more than 50% of the delimited sentences contain a conjunctive item as indicators of new segments. The choice for the use of "and" and "but" in the stream of consciousness of the character, with higher frequency compared to other conjunctive items reinforces the idea that the logic which operates in her mind is basically that of the syntagmatic axis rather than the paradigmatic, linking new sequences to the monologue. Therefore another characterizing aspect of the direct interior monologue technique may be said to be the limited type of conjunctions (additive) present in the text.

Ellipsis

Ellipsis, which is considered as a typical relation found basically in dialogues, achieved a relative significant percentage of occurrences. About 10% of the sentences presented instances of ellipsis with the outstanding type being that of clausal ellipsis. We have committed these occurrences as a result of prespeech levels where the unuttered or almost unuttered is encoded in the system of the language by means of elliptical forms. The other observation in respect to this category is the presence of the information to be recovered in previous sentences which were not adjacent ones in relation to the empty slot left by the author in the monologue.

Substitution

In consonance with Halliday and Hasan's proposal, substitution is a category that is found with more frequency in dialogues. It appears to be the less significative category found in the monologue. The occurrences of this type of relation were restricted to three instances, a nominal, a verbal and a clausal tie.

NOTES

¹JOYCE, James. *Ulysses*. Harmondsworth, Penguin, 1969. p.659-60.

²HALLIDAY, M.A.K. & HASAN, R. *Cohesion in English*. London, Longman, 1976. p.50.

³HALLIDAY & HASAN, p.298.

⁴HOEY, Michael. Three Metaphors for Examining the Semantic Organization of Monologue. **Analysis: Quaderni di Anglistica**, 27-53, 1983.

⁵HOEY, p.29.

⁶HUMPHREY, Robert. **Stream of Consciousness in the Modern Novel**. Berkeley, University of California Press, 1954. p.43.

⁷HALLIDAY & HASAN, p.284.

⁸WEBSTER's Pocket Dictionary of the English Language, Chicago, 1970. p.792.

⁹WEBSTER's Pocket Dictionary ..., p.570.

¹⁰HOEY, p.30.

¹¹HUMPHREY, p.3.

5 INTERNAL COHERENCE OF THE TEXT. CONCLUDING REMARKS

Halliday and Hasan's theory of cohesion is based primarily in the lexicogrammatical relations established between the sentences of a text. As the ideal categories of cohesion they place the textual relations of substitution and ellipsis because these are typical relations established on the syntagmatic level. Their approach may be referred to as a grammar for text construction. The possibilities of organizing a text from the point-of-view of cohesion are centered in the linguistic competence of man. If we consider linguistic competence as a series of systematic principles deriving from the knowledge an individual has of the code and this code implying in grammatical, semantic and phonological rules, then the choice to analyse a text supported only by theories centered in this approach will presuppose a restrict identification of the elements of the code.

The text or pre-text we have chosen to analyse emphasizes the prespeech level, thus we do not face the linguistic code with its rules of operation being respected. There is in the logic of text construction of the monologue an integration of other codes, including the linguistic. The mind while processing free-association accesses informations

from different codes, it does not depend specifically on the linguistic competence of man. The character is stimulated by his memory, senses and imagination in the process of free-association.

In the cognitive, cultural and ideological competence, we no longer discuss the linguistic code itself, but the possibilities of determining other types of relations that would organize the references in general presented in the text. These relations are not centered in this code but include an integration of other codes, such as the gestual, visual etc.¹

Halliday and Hasan's model becomes insufficient to describe certain moments of Molly's direct interior monologue, especially when the character processes aside comments, or abrupts shifts of attention, with the consequent insertion of new topics in the discourse. In general, lexical items inserted in these circumstances have no common linguistic identities with the surrounding text, no common aspects in relation to what was previously presented. The linguistic competence is not always sufficient to explain the sudden interruptions of collocational chains and the starting of new ones. In instances like these the unsaid sometimes determines new logical sequences more than what is present in the text. We need a model that allows possibilities of recovering the sequences of free-association including the idea of textual implicatures. We need to describe pragmatically, why, how, when and who is inserting these new elements in the text. A task that linguistic competence

alone is not adequate to solve. The how's, why's etc of the collocational chains, or insertions of apparently unrelated lexical items or sequences are not explained only on the syntagmatic level, they are part of man's continuum of cultural, ideological references and his cognitive competence.

A literary text, although is build up by means of the linguistic code, is impossible to be interpreted completely only by reference to this code. As we have stated before, it demands deeper levels of reading and interpretation. Literature presupposes an elaborated or artistic construction of texts. The sentences that encodes these texts are not to be focused only on their syntagmatic arrangements, there is much more to be realized in text construction. As HALLIDAY and HASAN suggest "the role of a linguistic analysis is not an interpretation of a text - it is an explanation" and furthermore that "cohesion will not add new elements to the text, in terms of adding to text interpretation - the analysis of cohesion will explain the nature of conversational inferences, the meanings that the reader gets out of the text" while "presuppositions are from the culture and the surrounding text" ².

The knowledge of the code is the starting point in text construction or reconstruction, but is not sufficient to completely explain and interpret a literary text, especially the one we are focusing, as it reflects prespeech levels.

Molly's reverie, a text of stream of consciousness presenting her internal speech, is supposed to be a type of pre-verbal situation that we as readers are placed in, an area that the code is not ordered or respected according to the conventions. At first sight the monologue reflects a rupture with traditional punctuation and orthography, and as part of the linguistic system, cohesion too, as we have discussed, is not present as we traditionally face it. HUMPHREY says about the literary works of Joyce in pre-verbal situations that they contain a "studied element of incoherence; that is, reference and meanings are intentionally vague and unexplained; and there is in both of them an element of disunity, of wandering from a single subject"³.

The function of cohesion in pre-verbal situations such as in Molly's monologue is that of creating in the reader an active attitude compelling him backwards and sometimes forwards the text for gathering information which may be placed in the surrounding text but may also be recovered from presupposed elements of the culture. The reader of Joyce is expected to be a mature reader, able to establish relations that go beyond the linguistic arrangement of the text.

As we can observe from the informants' segmentation of the monologue there was a certain regularity in their delimitation and from what we could apprehend in the analysis of the segments there was hardly a different meaning resulting from the proposed sentences.

Joyce was very much concerned, from what we can understand with the internal coherence of the text. It is true to say that a person when processing his stream of consciousness is at least coherent to himself, in the sense that the relations established in the mind are always private and meaningful to him. Derived from this presupposition we believe that Molly's direct interior monologue reflects in the choice of the language the entrance on prespeech levels and that even at this level the character incorporates a coherent process to herself, and in extension coherent for the reader.

The effect of incoherence, proposed by Humphrey in describing Joyce's text, certainly implies in a criterion of coherence different from what Halliday and Hasan refer to as cohesion, or internal coherence of a text, because as we pointed out there is a high incidence of cohesive relations in the monologue, although with peculiar characteristics. Therefore, based on Halliday and Hasan's concept of internal coherence of a text, the passage analysed is highly coherent to itself; with a high incidence of cohesive items, however the monologue is tied by unusual devices. Recalling some examples, the constant use of reference with the typically exophoric item "I", which becomes incidentally endophoric, and presupposing elements placed very distant from the referred items are some of the devices that may bring to the text a certain fluidity of meaning. The lack of reiteration and the successive construction of different collocational chains reflect the mobility of the stream. The high

incidence of additive conjunctions reinforces the links of segments that are incorporated as new elements to the monologue. The occurrences of clausal ellipsis emphasizes prespeech levels where the unuttered becomes the choice, and the use of the rejoinder "yes" which is repeated throughout the monologue reflects the character's main concern, the acceptance of her husband.

These may be pointed out as the characterizing occurrences of cohesion in the direct interior monologue we have analysed.

Saying that the direct interior monologue is incoherent is not entering in deeper analysis of text construction. The text we have analysed is carefully constructed in terms of cohesion and the effect obtained by the choice for unusual devices of text cohesion is presented with the objective of impregnating the text of specific effects of suspended coherence, but not incoherence. This distinct use of cohesion is a technique that reflects prespeech levels. The reader may find presupposing items that are presented in the form of references, ellipsis, etc., with the missing information or presupposed items being retrieved in unusual parts of the text, or even implicit in the syntagms, as we have suggested in this dissertation.

The other idea that gives us the support to refer to the monologue as being coherent is the text segmentation.

From the resulting sentences we observed that we face

a text that is coherent, but cohesion alone is not sufficient to describe the "textual competence" of the informants in their decisions of segmenting the sentences of the text. The results show that there is an agreement in more than 50% of the segmentation of 4 and 5 informants and the other segmentations that were proposed did not interfere in the final comprehension of the monologue, with the exception of two instances pointed out in this dissertation of different possibilities of meaning derived from two choices in the segmentation. The passage seems to be unequivocal, carefully constructed and coherent to the reader. Saying that the direct interior monologue is a technique that reflects incoherence is the same as to say that free-association is an incoherent process, and if so, how would we find such a significative percentage of coincident points in the informants' segmentation? Considering that at least 2 of the informants have faced **Ulysses** for the first time and if the aim of the writer of stream of consciousness is to depict consciousness as it is processed, in its inchoate state, and if this process of the human experience is meaningful to man, then for the character, and ultimately for the readers there must be an internal coherence in the text.

And at this point we suggest that what is explicit in the microstructure of the monologue is not the whole text. To relate lexical items and relate referents in the monologue is a task for mature readers who have to explicit what is implicit in the syntagms. This is a task that

demands not only the knowledge of the code, but a specific cultural and ideological background from which the reader accesses the values encoded in the text.

The model we have adopted does not include these inferences which in some instances solve the cohesive ties or chains proposed in the monologue.

The questions we have specified in the introduction were partly answered. The first question was satisfactorily answered, as the readers perceived the passage chosen as a text formed by sentences. The second question pointed out to the type of cohesive categories found in the monologue, and the analysis showed that all five categories systematized by Halliday and Hasan were present in the text. The third question includes the specific occurrences of cohesion in a text of this type, and on the chapters presented each category of cohesion was applied to the monologue, we have discussed for instance, the function of the referents "I", "he", of the collocational chains, of the additive conjunctions and the elliptical forms to be supplied, including the constant use of rejoinders with implied questions. The last question demands deeper levels of reading; not limited to the linguistic code. Even the cohesive relations detected in the text, to be completely understood need to make reference to other codes. Cohesion alone is not sufficient to explain certain inferences obtained from the culture which allow the text to be internally coherent.

We suggest for further studies on coherence the possibility of focusing the microstructure of the text

related to its macrostructure, guiding to a complete reading which includes not only the identification of the linguistic components of the monologue, but means for the comprehension of the organization of these components which will lead to text interpretation.

NOTES

¹DIJK, T.A. Gramáticas Textuais e Estruturas Narrativas. In: SEMIÓTICA Narrativa e Textual. São Paulo, Cultrix, 1977. p.196-229.

²HALLIDAY, M.A.K. & HASAN, R. **Cohesion in English**. London, Longman, 1976. p.327.

³HUMPHREY, Robert. **Stream of Consciousness in the Modern Novel**. Berkeley, University of California Press, 1954. p.32.

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